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CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

Dutch and Flemish Painters.

PART THE THIRD,

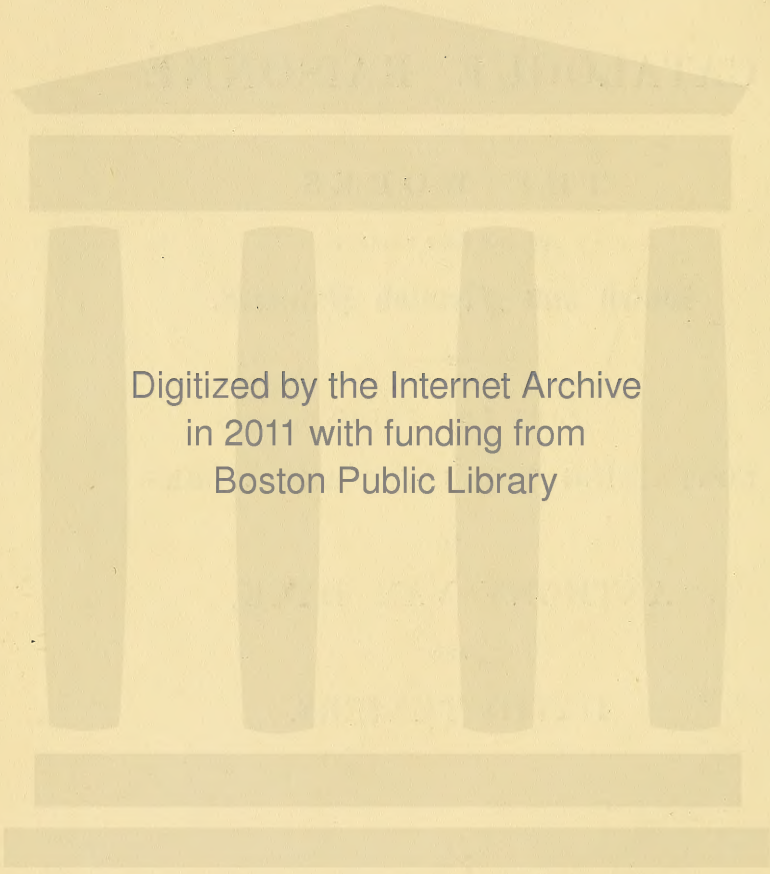
CONTAINING THE LIVES AND WORKS

OF

ANTHONY VAN DYCK,

AND

DAVID TENIERS.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Van Dyke pinxt.

S. Mountjoy Smith

ANTHONY VAN DYKE.

London Published by Smith & Son, New Bond Street.

Printed by C. Hullmandel

A CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

DUTCH, FLEMISH, AND FRENCH PAINTERS;

In which is included a short Biographical Notice of the Artists,

WITH A COPIOUS DESCRIPTION OF

THEIR PRINCIPAL PICTURES;

A STATEMENT OF THE PRICES AT WHICH SUCH PICTURES HAVE BEEN SOLD AT PUBLIC SALES ON THE CONTINENT AND IN ENGLAND;

A REFERENCE TO THE

GALLERIES AND PRIVATE COLLECTIONS,

IN WHICH A LARGE PORTION ARE AT PRESENT;

AND THE NAMES OF THE ARTISTS BY WHOM THEY HAVE BEEN ENGRAVED;

TO WHICH IS ADDED,

A BRIEF NOTICE OF THE SCHOLARS & IMITATORS

OF THE

GREAT MASTERS OF THE ABOVE SCHOOLS:

BY

JOHN SMITH,

DEALER IN PICTURES.

PART THE THIRD.

London:

PUBLISHED BY SMITH AND SON, 137, NEW BOND STREET.

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PREFACE.

If the present volume offer less variety of subjects than the two preceding, it may be found, by many, more interesting, as the greater portion is occupied with descriptions of portraits of distinguished persons of the Venetian, Genoese, and Tuscan States; of the Courts of Albert and Ferdinand of Belgium; of Charles I. of England, and his family, as well as of the nobility and public characters of Great Britain; and also of the most eminent artists and other celebrated persons of the same period.

Memoranda of the lineaments of those who have rendered themselves conspicuous by their military achievements and political conduct, during the reign of Charles I., and of the literary characters of that age, must in all succeeding times be interesting, even if presented by the pencil of a very ordinary painter; but when such are conveyed to posterity by the hand of an artist so pre-eminent as Van Dyck, they acquire a double value, from the assurance of their being correct likenesses of the persons, and also as exhibiting fine examples of art.

Those who have not bestowed attention on the nature of portraiture, may suppose, that numerous instances of excellent portrait painters might be adduced as proofs

of the facility of its attainment; but an impartial examination will show the error of such a supposition, and perhaps convince the uninformed that, in reality, there have been fewer painters of eminence in that department of the art than in any other.

The following summary notice will elucidate, to a certain extent, this opinion; and probably satisfy the impartial reader of its truth:—

The portraits by Raffaelle justly take precedence of those of every other painter; in them are seen grandeur of form, expression of intellectuality, and a fine historical character; the position of the figure and the appertaining accessories are always arranged with taste and judgment; and the whole picture is finished with decision and delicacy, so that it always exhibits a work of the most perfect and beautiful description.

Those by Sebastian del Piombo, Giulio Romano, and Parmigiano, are remarkable for an affected grandeur of style, energetic character, and an imposing effect; but they are destitute of the grace and refinement inseparable from the portraits by Raffaelle.

Titian claims distinction by a noble and dignified physiognomical expression, a fascinating glow of colour, and captivating effect. In the countenances of his portraits are discovered the proud Venetian senator, the stern and daring warrior, and the erudite scholar. His female portraits are more to be admired for the splendour and beauty of the colouring, than for any superior elegance of form or delicacy of position.

Other Italian painters of eminence essayed portraiture with considerable success, though none reached the excellences of those enumerated. Among the most

worthy of note are Coreggio, Guido, Andrea del Sarto, Bronzino, Giorgione, Paris Bordone, and Paul Veronese

It would be an injustice to the Spanish school to pass unnoticed the unrivalled productions of Velasquez, in portraiture. They are marked with the strongest expressions of animated nature, and executed with such astonishing breadth and force of effect, that they have no parallel in their powerful style of the art.

The German school also offers a solitary example of excellence in portraiture, in the name of Hans Holbein—if that artist, born at Basle, may be so classed. His portraits are stamped with the genuine characteristics of genius. If the dryness of their style be censured, it is amply compensated by the chaste correctness of the drawing, the elaborate finishing, and intellectual expression.

Passing from the Italian, Spanish, and German, to the Flemish school, it will be found that Rubens has produced a vast number of portraits, some of which are of great excellence and beauty; but *portrait painting* was neither his *forte*, nor his pleasure. It is recorded, that when he was applied to for portraits, he would frequently refer the persons to De Vos, observing, " that he was quite as good a painter in that branch as himself." This compliment to De Vos only serves to show his indifference to that peculiar pursuit, and nothing more. Such a feeling was, however, quite sufficient to prevent him from attaining to that pre-eminence which his abilities were capable of achieving, had they been so directed.

Without intending any disparagement to the fame of Rubens, whose pencil has produced many excellent and beautiful portraits, the palm of superiority, in this

department, must be awarded to his pupil, Van Dyck. As the talents and productions of the latter artist, in this particular branch, will be largely noticed in the history of his life, it is only necessary, in this place, to observe, that his portraits always exhibit proper elevation of character, appropriate elegance of manner, a graceful air in the heads, and, in his best works, a colour little inferior to Titian.

The Dutch school may proudly advance the name of Rembrandt, whose portraits command admiration as faithful representations of nature, free from all affectation, either in attitude or expression. His figures appear to think, and every member is in unison with the expressive looks of the individual. The charm of colour, and the magical effect of the *chiaro scuro*, give additional effect to these high qualities; and although his title to pre-eminence may have been disputed by the uninitiated in art, all men of knowledge have concurred in giving him a distinguished rank among the greatest painters.

The Flemish and Dutch schools have not produced any other portrait painter who can justly be compared with those of the artists already named; and if we turn to the French school, which, among the long roll of painters belonging to it, can be adduced, whose portraits are of any value, independent of the interest they may possess as likenesses of eminent characters?

After the decease of Rembrandt, a period of nearly a century elapsed before any artist appeared worthy of being classed with those before mentioned. It is true that numerous limners, or, as they were then very properly termed, face painters, succeeded; each generation declining, until the art sank into a most lamentable state

of degradation. If proof of this were necessary, it would readily be found by inquiring, where are now the multitudes of portraits of the nobility, gentry, and distinguished men of that age, which were painted by those mechanics in art? They are consigned to bedrooms, to attics, to the lower offices, to lumber-rooms, or to brokers' shops! In this state of prostration portrait painting continued until the year 1760, when the genius of Reynolds rescued it from its degraded condition; "under his forming hand" portraiture again acquired a style and consequence equal to that of any former period. He revived the art of displaying in the countenance the mind of the individual, animated by dignity of expression, to which he added a natural yet spirited action in the figure, and gave to the whole a rich and luminous *impasto* of colour, and a power and breadth of effect hitherto unattained, hence his portraits appear grand, and wear an historical character. The accessorial parts are always introduced with taste and judgment; and the back-grounds, particularly in the landscapes, are incomparably the most elegant and appropriate that the art has produced as auxiliary to portraiture. If Sir Joshua Reynolds was not the greatest portrait painter that ever lived, he was, unquestionably, second to none; the world might safely be challenged to produce a composition in portraiture equal to that of the Marlborough family*, or an historical portrait superior to that of Mrs. Siddons†.

* At Blenheim.

† In the collection of Lord Grosvenor. Bought at the sale of the collection of George Watson Taylor, Esq., in 1823, for 1800 *gs.* A duplicate, of very inferior merit, is in the Dulwich Gallery.

Again the art in this branch experienced a partial decline, and again it was restored to a state of healthful vigour by the genius and talents of the late president of the Royal Academy, Sir Thomas Lawrence. His delightful productions exhibit a style and manner purely original, possessing neither the grandeur of Raffaelle, nor the solemn dignity and splendid colour of Titian, nor the tasteful and picturesque blandishments of Van Dyck, nor the natural simplicity of form and magical effects of Rembrandt, nor the manly style, the lofty air and elegance, the extensive knowledge and profound skill displayed by Sir Joshua Reynolds. They, nevertheless, possess qualities which justly entitle them to be ranked with the works of the above distinguished artists. This high classification must however be limited to his more recent productions; for although a considerable degree of taste and good feeling prevails, even in his earliest portraits, they do not possess sufficient excellence to establish a claim to high renown, any more than those by Sir Peter Lely or Sir Godfrey Kneller. Sir Thomas Lawrence made an extraordinary advance in the art during the last fifteen or twenty years of his life; and to the productions of that period must we refer for examples worthy of being associated with the works of those already mentioned. The following observations, on the qualities and merits of the late president's portraits, are therefore restricted to those produced within that period. A characteristic expression, as well as an individual delineation of the person, is indispensable in the composition of a good portrait; to both these Sir Thomas Lawrence paid the utmost attention. The accustomed action and peculiar expression of his sitter

were studied with patient observation, and depicted in the most pleasing manner, with taste and judgment. He bestowed his whole attention on the countenance, and on that he exerted his utmost skill, to incorporate with the features the mind of the individual; and he so disposed the position of the figure, and the action of the arms and hands, as to be in perfect accordance with the expression, whether animated or thoughtful: this accordance is a principal beauty in his portraits. He had perused with an inquisitive eye the graces of Raffaelle, —had observed the apparent thought which gives animation and sentiment to the portraits by Rembrandt; and, knowing the methods by which those beauties were impressed, never failed to embody them successfully in his pictures. His manner of handling is remarkably broad, free, and tender; yet the countenances are always finished with elaborate care; the texture, brilliancy, and lustrous peculiarities of the eye are given with almost the truth and beauty of nature, as are also the softness and flexibility of the lips, so particularly observable in his portraits of ladies, whose persons are also characterised by the most captivating refinement and grace. His colouring has no affinity to the rich and glowing tints of the Venetian school, nor does it equal the brilliancy and force of Van Dyck, although it approximates nearer to that painter's manner than to that of any other. The carnations, in his female portraits, are delightfully fresh and luminous; and the gradations as true as in nature. Great science is also manifested in the distribution of the various tints around the head, in order to give effect and value to the face. The accessories, or those parts which make up the picture, have nothing novel

or striking to attract admiration ; and the back-grounds, particularly those in which are introduced portions of landscape, are far from being satisfactory, although they may contribute, in a degree, to the end proposed. In conclusion, it may be observed, that the genius and talents of Sir Thomas Lawrence are exhibited chiefly in the bust: in that is displayed exquisite drawing, a graceful air in the head, and a most pleasing animation of features—all these are so happily blended, that nature, if not embellished, is at least presented under an attractive and engaging form; and, as such, his pictures will ever claim admiration, and receive the applause and distinction to which their merits fully entitle them.

The above classification of portrait painters, and the opinions hazarded on their relative merits, may not be in accordance with the opinion of every connoisseur, as most have their predilections; even the introduction of them, on the present occasion, may be censured as somewhat extraneous, although not wholly irrelevant. The Writer however was naturally led to make them, while reflecting on the comparative qualities of the portraits by Van Dyck and those by other painters. The observations, thus loosely thrown out, will not, he trusts, be considered either altogether inappropriate or useless; and should they be the means of producing a more comprehensive review of the subject from the pen of some acute and skilful critic, it will be a gratification to him, to have drawn attention to the subject. He is fully aware that, in venturing to notice somewhat critically the works of the late highly-respected President of the Royal Academy, he exposes

himself to the displeasure of some who may differ from him in opinion. He trusts, however, that his readers will do him the justice to believe, that he has written honestly and impartially, not only in the present instance, but also throughout his work. Were this rule more frequently observed by writers and lecturers on art, and the beauties and defects of pictures pointed out with unqualified truth, students and others, interested in the subject, would be greatly benefited by such candour.

The Writer cannot hope to escape the accusation of presumption, for taking upon himself to decide, so frequently, upon the originality and value of pictures, and in some instances stating an opinion different from that of other connoisseurs. This imputation he would gladly have avoided, could it have been done consistently with the due performance of the invidious task he had undertaken; but as it could not, the odium (if there be any) is certainly preferable to the charge of partiality; and as no such sinister feeling has influenced him in giving his opinions, they are submitted faithfully and fearlessly to the consideration of his readers.

Further, in reference to this subject, he desires to state distinctly, that he has carefully avoided commending any picture, unless he believed it to be original, and entitled to such notice; neither has he inserted an account of any which he has had the opportunity of examining, unless they possessed claims in some parts to be attributed to the hand of the master, that is, such as were painted under his direction, and apparently finished by himself. The descriptions

taken from prints and catalogues are of course exceptions, as in these instances he was unavoidably compelled to promulgate the opinions of others, without however adopting them as his own.

The originality of some pictures of certain schools must ever remain a matter of doubt and disputation; this state of uncertainty may properly be restricted to the Italian, Flemish, and French; and even in these schools, to such pictures as would, in most instances, do little injury to the reputation of the master to whom it is wished to ascribe them. With difficulties of this nature the Writer has frequently had to contend, in the compilation of the catalogues of the works of Rubens and Van Dyck, both of whom so constantly painted in conjunction with their scholars and assistants, that the number of pictures which proceeded from their *studios* is really incredible. These difficulties have, in fact, been more numerous with regard to Van Dyck, in consequence of its being much more easy for a clever painter to copy a portrait, than an historical or fancy subject; hence the frequent embarrassment of the connoisseur, in a case (continually occurring with this master) where the portrait of a favourite character has been repeated five or six times, and any disputation, as to their originality, is at once silenced by an incontrovertible assurance that "they have been in the "possession of the family from the time Van Dyck "painted them;" or can be traced through good authorities to the same source. Amidst these trying difficulties, the Author has chosen, after mature deliberation, the method he has adopted, namely, to notice them all, when occurring in collections in which

their originality is in some degree guaranteed by family tradition, or the sanction of acknowledged connoisseurs. That he is compelled to leave his readers in this inevitable state of doubt and uncertainty, with respect to many portraits, has been the cause of much vexation to himself, and will naturally occasion some disappointment to them. In this dilemma, between the alternatives of OMISSION and INSERTION, he has chosen the latter as the least objectionable, and having candidly apprized his readers of the difficulties he has encountered, they will doubtless make due allowance for some defects, and themselves use additional caution in purchasing such duplicate pictures.

ERRATA.

Vol. I. *Page* 20, *No.* 59—FOR " M. Van Bremen," READ *The Baron Van Brienen Vande Grootelindt.*

Page 31, *No.* 91—FOR " M. Van Bremen," READ *same.*

Page 228, *No.* 92—READ *now in the collection of the same Nobleman.*

Vol. II. *Page* 259, *No.* 876—FOR " M. Van Bremen," READ *The Baron Van Brienen Vande Grootelindt.*

Page 225, *No.* 800—FOR " Portrait of a Lady," READ *Portrait of Helena Forman.*

Vol. III. *Page* 340, *No.* 297—OMIT *now in the collection of D. W. Acraman, Esq.*

THE

LIFE

OF

ANTHONY VAN DYCK.

EVERY one, who is accustomed to visit galleries and collections of works of art, must have observed the frequent interrogatory—who painted this or that picture? and also that the pleasure received in viewing the object is in proportion to the interest which the inquirer feels in endeavouring to obtain a knowledge of the history of its author. Landscapes and conversational pieces attract the attention of the majority of persons, because these subjects are most familiar to common observers, and within the scope of their knowledge; the man of erudition feels a greater delight in the delineation of historical facts and the portraits of distinguished persons—the former may perhaps exhibit the occurrence of an important event, and the latter be a representation of an individual connected with it: such subjects naturally excite an association of ideas productive of entertainment and instruction. In fact, the portraits of those who have distinguished themselves in their times as public characters, may be considered true subjects of historical painting. A monarch, a general, a statesman,

who may have been the prime mover, or the active agent in events, when represented, naturally revives in the mind of an enlightened spectator the circumstances of the times in which he lived, and of which he was the hero or the director.

Of the several branches of art already alluded to in this work, that of portraiture, although the least interesting, when considered abstractedly, is by far the most valuable in its historical relations. The admiration and universality it has acquired, have offered prospects of wealth to every adventurer of the pencil; but although multitudes have essayed the practice, very few have succeeded to such a degree as to give interest to the object, in the absence of the first cause of its production. Among the few who have just claims to eminence in this department is ANTHONY VAN DYCK, whose history and works form the subject of the succeeding pages.

This artist was born at Antwerp, in the year 1599. Of his parents little is known more than that his father was a painter on glass, and his mother obtained some celebrity for her ingenuity in needle-work, and cutting figures and other objects in paper. His commencement in the art was under Van Baelen, a fellow pupil with Rubens, when the latter was in the school of Adam Van Oordt. With this master he probably remained about two years; and in that time acquired sufficient knowledge of the art to appreciate the superior excellence of the works of Rubens, into whose school he obtained entrance in the year 1615. His previous knowledge in painting facilitated his progress, and rendered his pencil immediately available to his new master, whose intel-

ligent lessons soon opened to the comprehensive mind of his scholar a simple system in the science of painting; when this is once acquired, the passage to a free exercise of genius is clear, and the hand becomes a ready agent to the creative mind. Stimulated by the excellent examples he saw around him, and excited by a laudable ambition, he soon attained a pre-eminence among his fellow-students. This superiority was unanimously acknowledged by their selecting him to restore an injury which they, in a juvenile frolic, had accidentally done to a newly-painted picture, then just left by their master. In their eagerness to see this production, one of them was pushed against it, and effaced an arm of one of the figures in a large composition: such carelessness would have justly excited the displeasure of their instructor, and as they were all equally culpable, so were they all desirous of concealing their folly. Van Dyck, with modest hesitation, undertook the task; and completed it the same evening with such success, that when Rubens entered the room, on the following morning, as was his usual practice, he, so far from discovering what had happened, is said to have actually directed the attention of his scholars to the individual arm, observing, that it was by no means the worst piece of painting he had ever done. During a period of nearly five years, he was actively engaged on the numerous large pictures which were executed for Marie de Medicis, the Jesuits' church at Antwerp, and other public buildings; and ultimately became such an accomplished adept in imitating the style and colouring of his master, that the latter candidly owned he could teach him nothing more, and that the time had now arrived for

him to visit Italy. He promoted this desirable object in the kindest manner, by making him several considerable presents, and furnishing him with letters of introduction. In return for these favours, the scholar testified his gratitude by the gift of two pictures, painted by his own hand: "Christ betrayed in the Garden," and an "Ecce Homo*." Van Dyck commenced his journey to Italy in 1620. He had not, however, proceeded farther than Brussels before a love affair, in the village of Sevelthem, a few miles distant from that city, delayed his progress; and such was the ardour of his attachment to his *innamorata*, that he was induced, at her request, to paint two pictures, one representing the "Holy Family," in which he introduced the portraits of himself and his mistress; and the other, "St. Martin dividing his cloak†." It is uncertain how long his passion might have detained him at this place, but for the friendly conduct of Rubens, who went there expressly,—roused him to a due sense of his situation, and urged his instant departure. On his arrival at Venice, the charms of the glorious works of Titian, Veronese, and other distinguished masters of this school, made a deep impression upon his mind, and excited in him the warmest enthusiasm; under the influence of which he persevered so ardently in his studies, that he appears to have instantly quitted much of his Flemish manner, and to have assumed a style more elevated and refined, united to colouring as rich and mellow as the works he saw around him; such are the pictures representing

* See pages 4 and 5.

† See pages 12 and 42.

" A group of Angels, dancing in a ring before the Holy Family," now in the collection of Prince Talleyrand; a " Penitent Magdalen," now in the gallery of G. J. Coesvelt, Esq.; " a Warrior in Armour," in the Palazzo Pitti; and a " Portrait of Le Clere" in Sir Abraham Hume's collection. Whatever disposition he may have had for historical painting, his studies in this department must have been frequently interrupted, by applications for portraits; he could therefore have had but little time left for its pursuit. For these reasons, he devoted his leisure hours chiefly to copying several of the finest pictures by Venetian painters*, the happy result of which occupation of his time is evident in his subsequent productions.

The excellence of his portraits soon spread his fame through the neighbouring cities, and procured him the patronage of many distinguished persons, and also invitations from Turin and Genoa. The latter city, then celebrated for its magnificent palaces and the opulence and luxury of its inhabitants, particularly attracted his attention, and promised him a rich supply for his pencil: therefore, on quitting Venice he took up his residence in that city, where he remained, with little intermission, upwards of three years; and even this term would scarcely have sufficed for the astonishing number

* The Hon. George Agar Ellis possesses two volumes, containing upwards of one hundred and fifty memorandums of detached parts of pictures by Titian, Georgione, Veronese, Raffaelle, Parmigiano, Romano, and other Italian painters; but by far the largest portion are after Titian, who appears to have been his favourite master. They are chiefly done with a free pen, in bistre, and are accompanied with numerous observations in his own hand.

of portraits and other works which he executed there, had he not possessed incredible facility in handling, as well as in seizing the air and manner of his sitters. It is not surprising that many of these pictures are by no means equal in the colouring to those which he painted at Venice; for, either in compliment to his employers, he attempted an imitation of the Genoese masters, or, having used the accustomed preparation of this school (characterised for its predominant brown tints), the colouring of the pictures so painted has become darkened by time. Of this class there are several specimens in the Durazzo, Brignogli, and Palavaccini palaces. His visit to Florence and Rome is commemorated by some of the most brilliant efforts of his genius, in the portraits of the Cardinal Bentivoglio, the Duc de Moncada, and Charles V. on horseback.

He also left examples of his pencil at Palermo, Milan, and other cities of note; and having satisfied his mind by the inspection of the numerous treasures of art which those cities possessed, he returned to Genoa, which he soon after quitted, in consequence of the prevalence of an epidemic disease, and returned to Antwerp towards the close of the year 1626. The early reputation he had acquired, added to his long residence in a country sacred to the arts, excited at his return the anxious curiosity of the artists and amateurs of his own country: their expectations of his improvement were shortly afterwards realized by the production of several excellent pictures of subjects from sacred history, among which may be enumerated the "Marriage of St. Catherine;" an altar piece, representing the "Elevation of the Cross;" the "Crucifixion of the Saviour between the two

Thieves;" another of the same subject; and the "Infant Saviour crowning St. Rosalie;" with others noticed in this work. He was also much engaged with portraiture, being honoured by the most distinguished persons of the country as sitters. It was at this period that he painted that interesting series of portraits of artists and other celebrated characters, so well known by the engravings: yet, notwithstanding the prodigious number of pictures which came from his easel, he is said to have complained to his master and friend, Rubens, that, with all his industry, his pencil did not procure him sufficient for his support. There were living at that time several painters of eminent abilities, whose united productions must have been so considerable, that their value might have fallen below a fair remunerating price; and if, in addition to this, the overwhelming influence of Rubens be taken into consideration, it is possible that Van Dyck might have experienced the insufficiency of his income, especially if the prodigality of which he is accused be correct.

During the residence of Rubens at the English court, he displayed his talents in painting to such advantage, that he may be said to have created a high feeling in favour of the arts, and also of the superiority of the Flemish school. Charles I., having tried in vain to detain him at his court, turned his attention to Van Dyck, with whose merits he was not unacquainted; and Sir Kenelm Digby, who had sat to him for his portrait, was commissioned to invite him over to England. Nothing could have been more acceptable than such a communication, rendered still more agreeable by the recent return of Rubens, after an absence of two

years. The royal invitation, was, therefore, gladly received by the artist, who, in consequence, arrived in England in the year 1631. Most authors state that he had previously made an attempt to settle here, and had lodged some time with his countryman Geldorp, hoping to be introduced to the King; but in this expectation he was disappointed, and went away full of chagrin. He had also tried his fortune at Paris, on which occasion he painted several portraits, and among these was one of a Monsieur Chatres, a celebrated dealer in articles of *virtù**: but not meeting at that time with the encouragement he expected, he returned to Antwerp. On the present occasion his arrival in England was under the most favourable auspices, and the flattering manner in which he was received by His Majesty promised him both fame and fortune. A residence was appointed for him at Blackfriars, where he had an early opportunity of exerting his talents on the portraits of the king and queen, and their children. His efforts were so successful, that he soon after experienced the bounty of his royal patron, who conferred upon him the honour of knighthood (July 5, 1632); at the same time presenting him with his own portrait, set with diamonds, and a gold chain: these marks of distinction were accompanied by a pension of two hundred pounds per annum. The king entered so warmly into the furtherance of his interests, that he condescended to name the prices of the several sized

* An artist in the present day needs no other recommendation than his own individual talents, thanks to the liberality of the gentlemen who established the *British Institution*.

portraits, being one hundred pounds for a whole, and fifty for a half, length*. The princely liberality of Charles, and the peculiar pleasure which he took in visiting the artist, frequently going by water to his residence, and remaining many hours in his *studio*, either sitting for his portrait, or directing him in the composition of his pictures, quickly brought Van Dyck into general notice, and procured him abundance of commissions from persons of the first distinction, so that he was soon enabled to indulge in his natural propensities for music and gaiety. He commenced an expensive establishment, and assumed a style of living so far surpassing his means, that, with all his application, he was continually involved in pecuniary embarrassments. An anecdote, related by most of his biographers, shows plainly his way of living and indiscreet expenditure. One day, while the king was sitting for his portrait, the

* Walpole says 40*l.* for a half length, and 60*l.* for a whole length. In the same author is inserted a statement of Van Dyck's prices, taken from an office book that belonged to the Lord Chamberlain, the Earl of Pembroke:—

"July 15th, 1632, a warrant for a privy seal of 280*l.*, to be payed "unto Sir Anthony Van Dyck, for divers pictures by him made for "His Majesty, *viz.* for the picture of His Majesty, another of "Monsieur, the French king's brother, and another of the Ambas- "sadress at length, at 25*l.* a-piece. One of the Queen's Majesty, "another of the Prince of Orange, and another of their son, at half "length, 20*l.* a-piece. For one great piece of His Majesty, the "Queen, and their children, 100*l.* One of the Emperor Vitellius, "20*l.*; and for mending the picture of the Emperor Galba, 5*l.* "Amounting in all to 280*l.*" From the same book—"Forty pounds "paid to Sir Anthony Van Dyck, for the picture of the Queen, "presented to Lord Strafford, October 12, 1633."

Duke of Norfolk came to speak to His Majesty upon some matters of finance, when Charles complained to the duke of the reduced state of his treasury; his Majesty, supposing the artist had overheard the subject of their conversation, turned to him, and observed, "And you, Chevalier, do you know what it is to want five or six thousand guineas?" To which Van Dyck replied, "May it please your Majesty, an artist who "always keeps open table for his friends, and open purse "for his mistresses, must frequently experience the "emptiness of his coffers." Finding that the profits of his profession, although enormous, were insufficient to meet his extravagance, he was tempted to listen to the delusions of an empiric, and to waste his time and money in a fruitless search after the philosopher's stone, forgetful of the wise reply of Rubens to a similar impostor*. His friends saw with concern the weakness and folly of his conduct; with kind solicitude they interested themselves in concerting measures to re-establish his affairs, and reclaim him from habits by which his health had seriously suffered: to accomplish this more effectually, a matrimonial alliance was proposed. His friend and patron, the Duke of Buckingham, entered warmly into their plans, and, through his interest, obtained for him the hand of the beautiful and accomplished daughter of Lord Ruthven, Count Gowry†, a Scotch nobleman; a union which brought him more honour than wealth, but one of which he was

* *Life of Rubens*, Vol. II. of this Work, p. 28.

† Walpole says, "That the king bestowed on him for a wife the "daughter of the unfortunate Lord Gowry."—Vol. II., p. 168.

naturally proud. The good intentions of his friends were effectual in improving his estate, but his health was irrecoverably affected; he, however, rallied for a few years, and the hopes of deriving benefit from his natal air was most likely the cause of his visiting Antwerp soon after his marriage; and at the same time he may have gone thence to Paris, but not for the object mentioned by Walpole*. On his return to England, a proposal was made, through Sir Kenelm Digby, to decorate the walls of the Banqueting House, at Whitehall (of which the ceiling was already adorned by Rubens), with the history of the Institution and a procession of the Order of the Garter. The intention pleased His Majesty, and a design was made for his approbation; but, for some reason, not now explicable, it proceeded no further. If the artist asked the extravagant sum of 80,000*l.*, as stated by Walpole†, the cause of its being dropped is explained; but if the sum of 8000*l.*, as quoted by Bryan, was the price required, other matters must have interfered to prevent it. Van Dyck may have been ambitious to execute some public work, in emulation of his master Rubens; but he could not have been driven to Paris for want of employment: the numerous portraits of the English nobility and others, which only the most indefatigable application could have executed, is a sufficient refutation of

* "Sir Anthony, soon after his marriage, set out for Paris, in "hopes of being employed there in some public work; he was "disappointed; their own Poussin was then deservedly the favourite "at that court."

† Walpole refers to Fenton's *Notes on Waller's Poems*, as his authority.

that opinion. His health, which had been for some years impaired, gradually grew worse; and although every effort was made that skill could suggest, or a royal reward procure*, medicine proved of no avail; his constitution was exhausted; and he breathed his last at his residence at Blackfriars, on the 9th of December, 1641, in the forty-second year of his age. He was buried with suitable ceremony in old St. Paul's Church, near the tomb of John of Gaunt.

In his person Van Dyck was low of stature, but well proportioned and very handsome; modest and obliging in his manners; a great encourager of all who excelled in any art or science; and generous to the last degree. His garb was generally very rich, his equipage magnificent, his retinue numerous, his table splendid, and so much frequented by persons of the best quality, that his apartments seemed rather to be the court of a prince than the residence of a painter.

The high rank which Van Dyck has ever held in the annals of the arts, and in public estimation, renders it necessary that something like a critical inquiry should be made into the works from whence he derives such pre-eminence.

His historical productions, although few in number compared with his other works, are amply sufficient to show that he possessed the genius requisite to have continued that course with honour, had he made it his exclusive pursuit; that he did not do so may be imputed to two

* Such was the anxiety of Charles for Van Dyck's recovery, that he offered three hundred pounds to his physician if he could preserve the artist's life.

causes: the utter hopelessness of competing successfully with Rubens, and a decided predilection for portraiture. In the various historical subjects treated by his pencil, he has evinced most genius in those of a solemn nature, which excite sympathy and commiseration; such are his Pietas and Crucifixions. In the latter, the countenance of the suffering Saviour is always indescribably affecting; and in both subjects the agonizing grief of the Virgin is depicted with a power of expression which strikingly exemplifies the pathetic appeal, "Were ever sorrows like unto my sorrows:" still there is a dignified calmness in her demeanour, differing from that of the Magdalen, whose more violent grief arises from grateful attachment; the latter is always weeping and embracing the hands and feet of her lord. The Apostles and holy women are characterised by sentiments of sorrow and devout attachment; and the piety of religious persons is also given with suitable effect and propriety. In the various pictures representing the Holy Family, the Virgin is never devoid of appropriate dignity; and occasionally a look of inspiration beams in her countenance. The same happy choice of intellectual expression does not, however, accompany him in his other figures, as may be observed in his Infant Saviour and St. John, which seldom appear to be more than comely children of an ordinary stamp: the subordinate persons in his groups are, frequently, still more defective. In his compositions he has too often borrowed from Rubens, to be entitled to much credit for invention: witness his pictures of "Samson and Delilah;" "St. Ambrose and Theodosius;" and "St. Martin dividing his Cloak." In many

other of his productions may also be detected groups taken from his master's works: still it must be admitted that the correctness of his drawing, and a certain air of elegance in the figure, compensate for the plagiarisms.

As a colourist, he deservedly ranks with the first masters: he could imitate to deception the brilliancy of Rubens, as is instanced in many of his early works; or assume the rich and mellow tones of Titian, as is exemplified by the numerous pictures painted by him when in Italy. If some of his works are censured for the predominant brown tints, it should be recollected that they were not so originally, but have become dark from the protrusion of the ground colour, or from being slight and hasty productions. No painter was ever more skilful or dexterous in his art; his rapid execution was governed by a mastery of touch, accompanied by a lightness and spirit peculiar to himself, and which are frequently the distinguishing characteristics between his works and those of Rubens. In comparison with that illustrious artist, as an historical painter, he was immeasurably inferior; not so in portraiture: in this he rises superior, and may almost claim an equality with Titian. If he has less dignity in expression than the great Venetian, he has infinitely more elegance and grace, as well as natural animation, superadded to chaste and correct drawing, the agreeable art of giving action to his figures, and a more pleasing air to the heads. These excellences he had acquired by studying the peculiar beauties of the best Italian masters, on which he formed a style entirely his own, and admirably

adapted to pourtray persons of every class and character, which is not the case with the severe and solemn style of Titian.

To those who have not attentively considered the works of Van Dyck, it may be useful to observe, that those pictures which he painted in Italy have more of the Venetian colouring than those of a subsequent period: such are the portraits of a Genoese Senator and his lady, in the collection of the Right Hon. Sir Robert Peel; John Count of Nassau, in the collection of Alexander Baring, Esq.; and others, already enumerated.

Soon after his return to Antwerp he incorporated more of the Flemish mode of colouring into his pictures, perhaps in deference to the taste of his countrymen: amongst the numerous examples of this class may be adduced the portraits of the Chevalier Roy and his lady, now in the Prince of Orange's Palace at Brussels; Jacob le Roy, in the possession of Lord Brownlow; the Duke of Nassau and family, in the collection of Earl Cowper; and the Gevartius in the National Gallery. The same delightful colouring glows in his early productions in this country; but, in proportion as his sitters augmented, his pictures became slighter or less finished; and many of them were done with such dispatch that little more than a day sufficed to begin and complete a portrait: for it is asserted, that he frequently kept his sitter to dinner, and, by working afterwards, finished it the same day. By these means, and the aid of assistants and pupils, he executed an incredible number of pictures, many of which are painted in a very slight and negli-

gent manner; but though thus hurried, they are never devoid of that elegance and grace which give a charm to all his female portraits, nor deficient in that gentlemanly air and style which is no less attractive in those of the other sex.

By Maria Ruthven, his wife, he had one daughter, who was afterwards married to Mr. Stepney, a gentleman belonging to a regiment of Horse Guards, then first established by Charles II.; by this marriage there was issue one son, who was a merchant grocer, and the father of George Stepney, the poet, born in 1663. He was envoy to several courts, and is also known as the author of a little collection of poems, published among the works of the minor poets*. Sir John Stepney, another descendant, died in 1748. Lady Van Dyck, the widow, was afterwards married to Richard Pryse, son of Sir John Pryse, of Newton Aberbecham, in

* It is somewhat surprising that Johnson, in his *Lives of the Poets*, takes no notice of George Stepney being the great grandson of Van Dyck. He merely observes that, " of his father's condition, " I have no account. Having received the first part of his educa- " tion at Westminster, where he passed six years in the college, he " went at nineteen to Cambridge, where he continued a friendship, " began at school, with Mr. Montague, afterwards Earl of Halifax ; " they came to London together, and are said to have been invited " into public life by the Duke of Dorset."—*Vide* JOHNSON's *Lives of the Poets.*

" It has been conjectured that our poet was son or grandson of " Charles, third son of Sir John Stepney, the first baronet of that " family."—See GRAINGER's *History*, Vol. II., p. 396, edit. 8, 1775. Mr. Cole says the poet's father was a grocer.—COLE's *Manuscripts* in the British Museum.

Montgomeryshire, knight. Richard was created a baronet August the 9th, 1641; and was first married to Hester, daughter of Sir Hugh Middleton. By Van Dyck's widow he left no issue*.

Van Dyck had also a natural daughter, named Maria Theresa, to whom, as appears by his will in Doctors' Commons, he left 4000*l.*; and appointed his sister, Susannah Van Dyck (who was then living in a convent at Antwerp), her trustee. To another sister, named Isabella, he bequeathed two hundred and fifty guelders yearly; and in case his daughter Maria Theresa dies unmarried, he entails the said 4000*l.* on a third sister (married to a Mr. Derick) and her children. To his wife Mary, and his daughter Justiniana Anne, he gives all his goods, effects, and monies due to him in England from the nobility, and all other persons whatever, to be equally divided between them. His wife, Mr. Aurelius de Meghan, and Katherine Cowley, are named executors; to the latter he leaves the care of his daughter, with an allowance of ten pounds per annum until she is eighteen years of age. Other legacies he gives to his executors and trustees, for their trouble; and three pounds to each of the poor of St. Paul's and St. Ann's, Blackfriars, and the like sum to each of his servants.

The war prevented the punctual execution of his will, the probate of which was not made until 1663, when the heirs and executors, from abroad and at home,

* Vertue's curiosity ascertained these marriages from the books in the College of Arms; and to his researches it is equally just to attribute the chief portion of whatever relates to the will and family of Van Dyck.

assembled to settle the accounts, and recover what debts they could, but with little effect. In 1668, and again in 1703, the heirs, with Mr. Carbonnel (who had married the daughter of Maria Theresa), made further inspection into his affairs and demands on his creditors, but with what success does not appear.

THE

WORKS

OF

ANTHONY VAN DYCK.

1. The Crucifixion of the Saviour between the two Thieves. The awful event is represented as accomplished; the Saviour has bowed his head, and yielded up the ghost; and the two malefactors have undergone the severe sentence of the law. The sun is veiled, a portentous gloom obscures the heavens, and sombre twilight prevails over the earth. On the right is seen the sorrowing Virgin, clothed in ample robes of dark blue and black; her gesture and wan countenance strongly depict the agony of her mind. Close behind her stands the favourite disciple of Jesus; and near him is Mary, the mother of James and Joses; while the affectionate Magdalen, her eyes streaming with tears, is bending beneath the cross, embracing the feet of her Lord. In the opposite side is a horse-soldier, who appears to be deeply affected by these supernatural appearances; he is leaning both hands on the pommel of the saddle, and looking fixedly at the Saviour. On his left stands one of the executioners, with an instrument of punishment in one hand, the other he extends in derision. Two spectators, equally insensible, are on the farther side of the cross.

It is impossible to contemplate this surprising work of art without being deeply affected by the important event it records: unlike the effect of the same subject by Rubens, it does not harrow up the feelings by a representation of the agonizing

struggles of the sufferers, but appeals in solemn silence to the heart, and recalls to mind the omens of the sixth hour of that eventful day. The drawing of the figures is remarkably correct and beautiful, and the general expression most appropriate and affecting. This magnificent altar-piece was produced soon after the artist's return from Italy (in 1627), and was painted, in imitation of the Venetian school, on a brown ground, which unfortunately has greatly corroded the brilliancy of colour it once possessed.

13 *ft.* by 9 *ft.*—C. *(about.)*

Engraved by Vanden Wyngaerde; and in a superior manner by Bolswert.

It was painted for the church of the Recollets at Malines, at the suppression of which it was transferred to the cathedral of that city, whence it was removed during the war to the Louvre, and restored in 1815.

A Study for the preceding picture, done in bistre, is in the collection of the late President of the Royal Academy.

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2. The Infant Saviour crowning St. Rosalie. The Virgin, clothed in white robes, is seated on a throne, and holds the infant Saviour, who is bending forward to place a chaplet of flowers on the head of St. Rosalie (represented as a female of great beauty), who is prostrated on her knees before him, with the right hand extended and the left placed on her bosom. On the right of the Virgin stands St. Paul, and on her left is St. Peter, near whom is an angel with a basket of flowers; two infant angels are seen above, shedding flowers upon the heads of the holy persons.

8 *ft.* 8 *in.* by 6 *ft.* 8 *in.*—C.

Worth 1500 or 2000 *gs.*

Engraved by P. Pontius.

Its superlative beauty, both in drawing and colour, justly entitle it to be ranked among the artist's bests works.

Painted for the hall of the Congregation of Jesuits at Antwerp, from whence it was transferred to adorn the public gallery at Prague, and is now in the Belvidere Palace at Vienna.

3. The Marriage of St. Catherine. This admirable composition represents the Virgin seated, holding the infant Saviour in a recumbent position on her knees, and looking down upon him with maternal affection. On her left is St. Catherine, bending in adoration before the Saviour, with her hands crossed on her bosom, in one of which she holds a palm-branch. The figures are seen to the knees.

3 ft. 8 in. by *3 ft.*—C. Worth 1000 *gs.*

Engraved by Bolswert and Snyers.

The same composition as the preceding one is engraved by Bloteling; and with variations by Eurardus, Mariette, and anonymous; also in an oval form by Van Schuppen.

This excellent picture was formerly in the church of the Recollets at Antwerp.

A picture, agreeing in description with the above and probably the same, was formerly in the collection of W. Ellis Agar, Esq. and is now in the gallery of Earl Grosvenor.

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4. The Entombment. The body of the Saviour is lying on white linen, and the head is supported on the knees of the Virgin, whose uplifted hands and sorrowful countenance strongly portray her inward grief. On the opposite side of the picture are two angels, one of whom is weeping; and near them is St. John, on his knees, holding the Saviour's arm, and pointing to the prints of the nails.

3 ft. 6 in. by *6 ft. 6 in.*—C. Worth 500 *gs.*

Engraved by Bolswert; Schiavonetti; and in the Musée Napoleon.

This excellent production is remarkable for the purity of the colouring and the care bestowed on the finishing of the body of the Saviour. It was painted for the church of the Recollets at Antwerp, and is now in the hall of the Academy of that city, where it was placed on its removal from the Louvre in 1815.

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5. Saint Augustin. He is represented rapt in ecstacy at the miraculous appearance of the Holy Trinity, surrounded by refulgent light, and attended by a host of angels. The saint, clothed in a black robe and a rich chasuble, is seen in a front

view, looking upwards; his sinking frame is supported on one side by an angel in a blue vest, while a second angel is directing his attention to the First Person of the Trinity. On the right is St. Monica on her knees, in adoration; and on the opposite side is a monk, also prostrate.

11 *ft.* 6 *in.* by 6 *ft.*—C. Worth 1000 *gs.*

Engraved by P. de Jode and Vanden Enden.

This capital picture was transferred to the Louvre during the war, and restored in 1815, and is now in the church of St. Augustin, at Antwerp.

The original Sketch for the preceding, done *en grisaille*, is in the collection of Paul Methuen, Esq.

THE TEN FOLLOWING PICTURES WERE IN THE COLLECTION OF RUBENS, AND ARE FOUND INSERTED IN THE CATALOGUE OF HIS EFFECTS, MADE AFTER HIS DECEASE:—

6. Jupiter and Antiope. (Lot 228.)

This subject is etched by Van Dyck, and engraved by Soutman. —*See Munich Gallery Collection.*

7. Saint Jerome attended by an angel. (Lot 229.)

8. Saint Jerome on his knees, in adoration. The figure is of the size of life. (Lot 230).

There is a picture of this subject in the Althorp Collection; and a second in the Dresden Gallery.

9. Saint Jerome. A small picture. (Lot 231.)

10. Christ betrayed in the Garden. (Lot 232.)

11. Saint Ambrose. (Lot 233.)

12. Saint Martin. (Lot 234.)

13. Christ crowned with Thorns. (Lot 235.)

Etched by Van Dyck, and copied by Daret.

14. A Head of St. George. (Lot 236.)
15. A Head of a Warrior. (Lot 237.)

Lots 232 and 235 are stated by writers to have been presented by the artist to Rubens previous to his (Van Dyck's) departure to Italy. It is to be regretted that, owing to the brevity of the descriptions preventing their being identified, it must remain doubtful which of the succeeding pictures was the one alluded to in No. 232.

16. Christ betrayed in the Garden. The Saviour, clothed in a black vest and carrying a scarlet mantle on his arm, is advancing, accompanied by a soldier on his left; while Judas, who is on his right, dressed in a tawny yellow mantle, is approaching to embrace his master. Behind the Saviour are several men, some of whom have spears, others cords, and one of them bears a blazing torch on a pole. The confusion of a crowd following them is indicated by the figures being represented as pressing against each other.

7 ft. 4 *in.* by 9 *ft.*—C. Value 1200 *gs.*

This picture is painted with extraordinary freedom and powerful effect.

Now in the collection of Paul Methuen, Esq.

17. Christ betrayed. In this composition the Saviour is in a position similar to the preceding one. He is attended by a man on his left, whose hands are placed on the Saviour's arm and shoulder, while Judas has hold of his right hand and is approaching to embrace him; behind them are two men with cords, and these are followed by five others, one of whom is clad in armour, a second carries a blazing fire on the end of a pole, and the remainder have spears. In the right, and close to the front, is Peter with a sword raised in one hand, the other is employed in keeping down the servant of the high-priest, who lies prostrate, with a lantern under him.

Engraved by G. Donck.

This picture is now in the collection of Chev. Erard.

18. A third Picture represents the Saviour in the centre of a crowd, brutally dragged forward by the hair of the head, while another of his persecutors is forcing him on behind. A number of men, bearing swords and staves, follow them; and close to the right and front is Judas, with the bag of money in his hand.

Engraved by Soutman, after a drawing by Van Dyck.

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19. Christ expiring on the Cross. In compliment to the Order of Dominicans, for whose church this picture was painted, the artist has introduced their founder, St. Dominick, standing on the left, his arms extended and his eyes raised toward the dying Saviour, while St. Rosalie, habited in the Order of a Beguin Nun and wearing a crown of thorns on her head, is embracing the foot of the cross. Two angels are seen above, beholding with wonder the mysterious event, and a third angel is seated at the foot of the cross, pointing with one hand to the Saviour.

9 *ft.* 10 *in.* by 7 *ft.* 8 *in.*—C. Worth 1000 *gs.*

Engraved by Bolswert. In the print, the third angel is represented extinguishing a sepulchral lamp, in allusion to the violent death of Christ.

An inscription on the picture records that it was presented to the church of the Dominicans at Antwerp, by the artist, in commemoration of his father; but, notwithstanding this sacred appropriation, it was put up to sale on the suppression of convents in 1785, and was knocked down at 6000 florins (540*l.*). It was probably bought in on this occasion and became the property of the city, as it was transferred to the Louvre during the war, and restored in 1815; it is now in the Academy at Antwerp.

The engraved plate was put up after the sale of the picture, and sold for 235 florins (21*l.*)

The original Sketch for the preceding picture was formerly in the sacristy of the same church.

20. Portrait of Malderus, Bishop of Ghent, when about fifty-five years of age. He is seen in a front view, wearing a square-shaped black cap, and has on a dark gray vest and a lightish-coloured robe; he is seated in an arm-chair, holding a book in his left hand; the right rests on the elbow of his seat.

3 ft. 8 *in.* by *3 ft.* 2 *in.*—P.

Engraved by Hollar, 1645; and Lommelin; and etched by A. B. D.

Now in the Academy at Antwerp.

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21. The Virgin, with the infant Saviour in her arms, to whom an angel is presenting a monk (St. Hermannus); St. Joseph is present observing the passing scene.

Painted for the church of the Facons, at Antwerp.

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22. The Entombment. This admirable composition consists of four figures, and represents, on the right, the body of the Saviour recumbent on white linen, with the Virgin, habited in a gray vest and a blue mantle, seated at the head, which, with the arms, she supports on her kneee; her wan countenance and streaming eyes strongly depict the sufferings of her mind. On her left is the affectionate Magdalen, prostrate, embracing the Saviour's hand, and a little beyond her the beloved disciple St. John is seen approaching, with a red mantle on his arm. A bason with a sponge in it, and the implements of the Saviour's sufferings, lie on the ground in front.

9 ft. by *6 ft.*—C. *(about.)* Worth 800 *gs.*

Engraved by P. Pontius, and A. V. Rymsdyck.

Painted for the church of the Beguins at Antwerp, and now in the Academy of that city.

A Repetition of the preceding picture, of a smaller size, but equally fine in its pathetic expression and chasteness of drawing, is in the collection of Lord Lyttleton, at Hagley.

3 ft. 9 *in.* by *3 ft.* 4 *in.*—C. Worth 500 *gs.*

A Drawing, *en grisaille*, the original study for the preceding pictures, was sold in the sale of Randon de Boisset, 1776.

147 *fr.* 6*l.*

23. Christ on the Cross. The head of the expiring Saviour is upraised, the eyes directed towards heaven, and the lips are slightly divided, apparently as if uttering his dying words, "It is finished." The city of Jerusalem is faintly seen in the distance.

3 ft. 6 *in.* by *2 ft.*—P.

Engraved by Lourie.

Now in the Academy at Antwerp.

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24. The Virgin appearing to Saint Hermannus (a monk of the Order of Prémontrés, wearing white robes). The Virgin, clothed in a pink vest and a blue mantle, stands on the left, looking down on the saint, who is prostrate on his knees before her, his left hand, placed on his breast, and the right extended, is held by an angel (who is on his farther side), while the Virgin touches the palm of his hand with her fingers; behind her is a young man, who appears to be much affected at the event.

5 ft. by *4 ft.* 1 *in.*—C. Worth 600 *gs.*

Engraved by P. Pontius, and in the Vienna Gallery.

This picture was formerly in the hall of the Congregation of Jesuits, at Antwerp, and is now in the Belvidere Palace at Vienna.

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25. Portrait of Nicholas Rockox. The face, denoting him to be about fifty years of age, is seen in a three-quarter view. He is habited in a black silk dress, and wears a full ruff round the neck.

Engraved, in an oval form, by P. Pontius.

This picture formerly adorned the Hall of Assembly, at Antwerp.

A Study for the preceding portrait, done in bistre, is in the collection of the late President of the Royal Academy.

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26. Portraits of Henry Van Baelen (the artist) and his Wife. These are painted in an oval medallion, and are placed above the epitaphs of the individuals represented, in the church of St. Jacques, at Antwerp.

P. Pontius has engraved a print of the preceding artist.

27. Portrait of John Breughel, the artist. His countenance is seen in nearly a front view; the right hand is placed on the hip, and the left holds up his cloak in front.

Etched, with variations, by Van Dyck.

Now in the Munich Gallery.

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28. Portrait of John Snellincks, the artist.

This picture formerly decorated his tomb, in the church of St. George, at Antwerp.

There are portraits of the preceding artist etched by Van Dyck, and engraved by P. de Jode; they represent a robust man of about sixty years of age, with a round full face, wearing a cap on his head and a cloak suspended over the left shoulder, and one hand placed on the breast. A head of the same person is engraved by Gaywood.

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29. Saint Bonaventura receiving the Sacrament. The saint, wearing the habit of his Order, is bending his feeble frame at the foot of an altar, and is supported in the arms of an angel, while another angel kneels before him, and presents to his lips the consecrated host; beyond these is seen a priest officiating at the altar. Two angels, bearing a cardinal's hat and crosier, are descending on a cloud.

Engraved by F. Vanden Wyngaerde.

This picture was painted for the church of the Recollets at Malines, at the suppression of which it was probably sold.

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30. Saint Anthony with the consecrated Host in his hands, before which is an ass prostrating itself. An event recorded in the *Legendary History*.

This picture was formerly in the church of the Recollets at Malines.

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31. The Crucifixion. This sublime altar-piece exhibits the affecting events recorded by the Apostle John: "When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son.

Then saith he to the disciple, Behold thy mother; and from that hour that disciple took her unto his own home." In conformity with these words, the attention of the dying Saviour is represented bent on his mother and St. John, who are standing together on the right; the former clothed in a scarlet mantle, her arms extended, and her countenance directed towards her Son, while the latter testifies, by his looks and gesture, his ready acquiescence to his Lord's appeal; beyond them is the affectionate Magdalen, weeping and embracing the feet of the Saviour. On the opposite side are two horse-soldiers; one of them holds a banner, the other (and the nearest to the spectator) is clad in armour, his left hand is extended, and his face turned to a man on foot by his side, who is raising a sponge "filled with vinegar" on the end of a reed, for the Saviour to drink. Three angels appear above, witnessing with wonder and grief the crucified Saviour.

The same solemn effect and pathetic expression that so eminently distinguishes the picture of the Crucifixion, at Malines, is equally conspicuous in this; but that which merits particular attention, and deserves to be mentioned in terms of the highest commendation, is the figure of the Virgin, whose once beautiful but now faded countenance bespeaks the poignant agony of her mind, at the same time her outstretched hands appeal powerfully to the feelings of every beholder.

13*ft.* 6 *in.* by 9*ft.*—C. *(about.)*

Engraved by Bolswert.

This magnificent production is now so much obscured by the protrusion of the brown ground on which it was painted, together with the injuries it has sustained by unskilful cleaning, that the half-tones are nearly annihilated, and consequently the breadth of effect, or union of the *chiaro*, is broken and destroyed; but notwithstanding these accidents it is still a *glorious* picture.

Now in the church of St. Michael, at Ghent, for which it was originally painted.

The original Study for the preceding picture, done with admirable spirit and freedom, in brown colour, and differing in many parts

from the finished work, is in the collection of Sir Abraham Hume, Bart.

1 *ft.* 7 *in.* by 1 *ft.* 5 *in.*—P.

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32. St. Francis, worn out with age and infirmity, expiring. Painted for the sacristy of the Jesuits, at Malines.

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33. The Elevation of the Cross. The Saviour is attached to a lofty cross, which four men are engaged raising upright; one of them has placed his back under it, a second is holding the body during the erection, and the two others are pulling it with all their might; beyond these are two more assistants, one of whom holds some linen, which is girt round the body. On the opposite side are two horse-soldiers, the nearest of them to the spectator is clad in armour, and by his gestures appears to be giving orders to the men.

Engraved by Bolswert.

Painted for the church of Notre Dame, at Courtray.

An event connected with this picture is related in a work entitled *Anecdotes des Beaux Arts*, 1776. The canons of the church, desirous of a picture to adorn the altar, requested Van Dyck, who was then at Courtray, to paint one representing the above subject. The judicious artist, having viewed the situation for which it was destined, gave his picture such proportions of light and shade as would produce a proper effect when up. The picture, being completed, was sent to the church, and the artist attended to see it carefully put up. He was there met by several of the chapter, who, instead of applauding the work, insulted the painter in the coarsest manner, terming his picture a miserable daub, that the Christ had the air of a porter, and the other figures were equally despicable. It was in vain that he remonstrated, and entreated them to suspend their judgment until it was hung up; they impatiently turned their backs and left him. Such treatment is said to have excited even the compassion of the workmen, who, desirous of offering him some consolation, innocently observed, that it was still of some value, as the canvas, being of a large size, would cut up for window blinds. The painter, suppressing his feelings of pity

and contempt for his employers, surprised the sympathizing workmen by the good humour with which he persevered in placing the picture in its destined situation, feeling convinced that its merits would eventually be appreciated. In this opinion he was not disappointed, for shortly after this learned body discovered, to their great mortification and disgrace, that the picture they had so much despised was the admiration of all good judges; and desirous of redeeming their character, and making the insulted artist some amends, they held a chapter, in which it was determined to write to him and bespeak two other pictures. This communication gave the painter an opportunity of retorting upon them in their own terms; and he replied by saying, that if they wanted pictures, they had daubers enough in their own city whom they might employ, but for himself he had resolved in future to paint for men and not for asses.

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34. St. Martin dividing his Cloak with two poor Men. The saint, clad in armour and wearing a black cap decked with feathers, is mounted on a strong gray horse, represented in a fore-shortened view, advancing towards the front, where his progress appears to have been suddenly impeded by his compassion for the houseless and naked sufferers, and he is in the act of dividing his scarlet mantle with his sword, to bestow it upon two mendicants, one of whom is seated on some straw; the other, with his head bound up, is kneeling in front, supported on crutches. On the farther side of the saint is an attendant, having a green mantle over his armour and his head uncovered; he rides a brown horse. The head of a second person is seen beyond him. A portion of a handsome building appears at some distance, and the view terminates by a brilliant horizon and sun-set.

5 ft. 9 in. by *5 ft. 3 in.*—P. *(about.)*

Worth 2000 *gs.*

Engraved by Krafft, and in the Musée Français.

There can be little doubt that the artist painted this altar-piece previous to his visiting Italy, and that the composition was wholly borrowed from one in which he had but a short time before largely assisted his master Rubens to finish. *(Vide that Master's Works,*

page 239.) It is a well-studied and carefully-matured production; the back of the kneeling mendicant is finely articulated, and the whole is finished with a rich *impasto* and brilliancy of colour, that may well vie with the best works of Rubens, to whose pencil, if it were not for the style of some parts of the drawing, it would probably be attributed.

This excellent picture owes its origin to the charms of a young female, who is said to have detained the painter from pursuing his journey to Italy, and that during his stay with her at the village of Saveltham, she prevailed upon him to paint this and another picture (described in this Work), both of which were presented by her to the parish church of that village. About the year 1750, the deacons of the church took upon themselves the liberty of attempting to dispose of this picture for the sum of 4000 *flo.* (360*l.*), to a M. Hoet, a distinguished collector at the Hague; but the completion of the bargain was prevented by the interference of the peasants of the village, who armed themselves, surrounded the church, and compelled the vendors to unpack, and replace their favourite St. Martin; the purchaser also would have been roughly handled, had he not prudently made his escape from the village. The same zealous attachment to the picture was manifested by the inhabitants of the village, in 1806, when a detachment of French soldiers, under the command of Lieutenant Barbier Valbone (a portrait painter), attempted to remove it, the villagers rose *en masse*, closed the doors of the church, and kept the whole of the company besieged until a reinforcement arrived from Brussels. It was then placed in the Louvre, until removed by the victorious arms of the Allies, in 1815, and it now adorns the altar for which it was originally destined.

A Sketch, the first idea of the preceding picture, was sold in the collection of M. Willebroech, *Brussels*, 1781. . 200 *flo.* 18*l.*

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35. St. Francis, habited in the dress of his Order; his arms are extended, and his countenance directed upwards to the miraculous appearance of the Saviour on a cross in the heavens.

A very indifferent picture.

Engraved by Krafft.

Painted for the church of the Capuchins at Brussels, and now in the Musée of that city.

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36. St. Anthony, of Padua, holding the infant Saviour in his arms.

6 ft. by *2 ft. 6 in.*—C.

This is also a very slight production.

Painted for the same church as the preceding, and now in the Musée at Brussels.

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37. Portrait of Marie Anne Schoten.

Painted by order of that lady's family, to decorate her tomb in the church of St. Gudule, at Brussels. From this depository it has long since disappeared.

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38. The Martyrdom of St. Peter. The apostle is represented fastened to the instrument of his sufferings, with his head downwards, his left hand is attached to the cross, and the right bound to his side; while two of the executioners are exerting their strength to raise the cross upright, in which act they are assisted by a soldier in armour.

6 ft. by *3 ft. 6 in.*—C. *(about.)*

There is very little in this picture to admire beyond the masterly freedom of its execution. The colouring is brown and heavy, and the expression totally destitute of that dignity which should characterize an apostle.

Now in the Musée at Brussels.

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39. Christ on the Cross. The period represented is the close of day; the Saviour has yielded up the ghost, and the soldiers are seen at a remote distance returning to the city. All have quitted the mournful scene, excepting the affectionate Mary Magdalen, who is weeping at the foot of the cross, and the Virgin and St. John, who stand by in silent dejection.

Formerly the altar-piece of the church of the Recollets at Lisle.

40. The Virgin borne up to heaven by Angels, and crowned by the Holy Trinity.

Formerly in a church at Lisle.

A Picture of the preceding subject, entitled "The Assumption of the Virgin," is in the collection of Thomas Hope, Esq.

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41. St. Anthony administering the Sacrament to a venerable Old Man, who receives it on his knees. In the composition is introduced an ass, in allusion to the legend the picture represents.

Formerly in the church of the Recollets at Lisle.

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42. The Adoration of the Shepherds. The Virgin, clothed in ample drapery, is on the right, bending on one knee and supporting the Infant, with her right hand under him. On the opposite side are two shepherds, on their knees, adoring the Child; and beyond them is St. Joseph, also kneeling, and directing the attention of three other shepherds (who stand behind him) to the mysterious Babe; one of the latter group is about to lift up a child; a lamb lies bound in front; the heads of an ass and an ox appear behind the Virgin, and three angels bearing a scroll hover above.

17 *ft.* by 14 *ft.* 0¼ *in.*—P.

Engraved by Krafft.

Painted for the parish church at Dermond.

The original Study for the preceding picture is in the collection of Sir Abraham Hume, Bart.

Etched, anonymous.

A Duplicate of this picture, with omissions and slight variations, is noticed in another part of this Work.

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43. Christ expiring on the Cross. At the foot of the cross is the Mother of Sorrows, supported by Mary Magdalen, and near them is St. Francis, embracing the feet of the dying Saviour. A little retired from these are the Roman horse-soldiers, and other figures.

12 *ft.* by 9 *ft.*—C. *(about.)*

Engraved by P. de Jode and Balliu.

This picture is highly commended by Descamps.

It was formerly the altar-piece of the church of the Capuchins at Dermond; it was exhibited in the Louvre in 1814, and restored to the claimants in 1815.

A Sketch for the above picture, done *en grisaille*, is in the Vienna Gallery.

18 *in.* by 14 *in.*—P.

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44. The Virgin, with the infant Saviour in her arms, appearing on a cloud to St. Anthony, of Padua, who is bending on his knees before them in adoration. A large open book lies on the ground by the side of the saint.

5 *ft.* 11 *in.* by 4 *ft.* 11 *in.*—C.

Engraved by Rousselet, from the picture then in the cabinet of the King of France.

Painted for the Hospital of Religious Women, at Villevorde.

A Picture of the above subject was sold in the collection of M. Grand Pré, ... 1809. . 2500 *fr.* 100 *l.*

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45. The Martyrdom of St. Sebastian. The composition represents the martyr standing erect, naked, all but his loins, with his hands bound behind him. One of his executioners is tying his legs, another holding his head, while a third stands prepared with the weapons of death. A soldier on horseback, with two others on foot, are present.

6 *ft.* 2 *in.* by 4 *ft.* 8 *in.*—C.

Engraved by J. H. Lips, from the picture then in the Dusseldorf Gallery.

A Sketch for the preceding picture is in the collection at Christ's Church College, Oxford.

16 *in.* by 12 *in.*—P.

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46. The Entombment. The body is extended upon some drapery on the ground, the fore-part resting on the knees of

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the Virgin, who holds one of the hands. Her arms are extended, and her countenance directed upwards, apparently uttering the emphatic appeal, "Were ever sorrows like unto my sorrow?" Behind her is the cross, and on her left are two youthful angels, contemplating, with anxious sympathy, the wonderful event. An infant angel is seen weeping in the background, and three cherubim are above. The instruments employed in the Saviour's sufferings and death lie in front.

3 ft. 5 in. by *4 ft. 8 in.*—C.

Engraved by L. Vosterman and Viennot.

A picture, corresponding in description with the above, was sold in the collection of M. Aved, of Paris, 1766 . 6000 *fr.* 240*l.*

Wingaerde has engraved a print from a picture of a very similar composition to the preceding, in which the Magdalen is seated by the head of the Saviour, with his arm lying on her lap, and the Virgin is seated on the opposite side, holding the other arm at the wrist. The foot of the cross alone is seen.

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47. Christ in the Tomb. The body of the Saviour, partly covered with white linen, is recumbent on the knees of the Virgin; St. John is on the right of the body, and supports that arm. Near them is Mary Magdalen, with her hands clasped in an agony of grief.

6 ft. 1 in. by *4 ft. 8 in.*—C.

This excellent picture was purchased in the sale of the collection of M. Horion, at Brussels, . . . 1788. . 1425 *flo.* 128*l.*

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48. The Virgin, with the infant Saviour sleeping on her bosom. The Virgin is seen in a front view, bending slightly forwards over the sleeping child; one hand is on his back, the other hand touches his knee. St. Joseph is behind her, looking affectionately at the infant.

4 ft. 1 in. by *3 ft. 6 in.*—C.

Engraved by Bolswert, and done in lithography by Piloti.

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49. Portrait of Henry Liberti, a celebrated organist. He appears to have been about thirty years of age, and is seen in nearly a front view, with auburn bushy hair. His dress is composed of a black silk vest and mantle, leaving the neck open. A triple gold chain crosses the body. The right arm leans on a pedestal, and the left hand, holding a paper, is placed on the wrist of the right.

3 *ft.* 6 *in.* by 2 *ft.* 8½ *in.*—C.

Engraved by P. de Jode.

A Duplicate of the preceding portrait is in the Vienna Gallery. A third is in the possession of Mr. Hodgshon, at Amsterdam; and a fourth, of the highest excellence, is in the collection of the Duke of Grafton.

3 *ft.* 8 *in.* by 2 *ft.* 10 *in.*—C.

50. A full-length Portrait of a Gentleman in black. The left hand, having a glove on and holding the other, is placed on the hip; and the right hand crosses the body, and appears to be pointing to some distant object.

6 *ft.* 4 *in.* by 3 *ft.* 8 *in.*—C.

Done in lithography by Piloti.

51. A full-length Portrait of Wolfgang, Duke of Nieubourg: he is dressed in black. The right hand holds a ribbon, which is suspended round the neck; a large dog is standing by his side.

6 *ft.* 3 *in.* by 4 *ft.* 1 *in.*—C.

This very beautiful portrait was painted in 1628.

Done in lithography by Piloti.

There is a print of this Duke, which represents him clad in armour, with his hand placed on the end of a baton, half length, engraved by Vosterman, from a picture painted in brown and white, now in the collection of His Grace the Duke of Buccleugh.

9½ *in.* by 7¼ *in.*—P.

52. Portrait of Maria Ruthven (the artist's wife), represented in nearly a profile view. She is holding the hem of

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her kerchief in her hand, and her hair is simply disposed in ringlets round her face.

3 ft. 6 *in.* by *2 ft.* 11 *in.*—C.

Portraits of this Lady are engraved by Bolswert, Meyssens, Faithorn, J. Morin, and Ferdinand; and etched anonymous.

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53. Portrait of Van Dyck, when about twenty-four years of age, represented in a three-quarter view, with the head inclining slightly forward, and the eyes directed to the spectator. The dress is composed of a black silk vest, a plain white collar, only part of which is seen, and a mantle cast over the right side, which is held in folds by the left hand. A massive gold chain is suspended over the right shoulder.

2 ft. 7 *in.* by *2 ft.* 3 *in.*—C.

Done in lithography by Piloti.

There is a print of a head of Van Dyck, in the same position as the preceding portrait, engraved in an oval by Bannerman, from a picture then in the possession of the Hon. Mr. Walpole.

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54. Portrait of Francis Snyders. The face is seen in a three-quarter view, and the body is enveloped in a cloak, which is held in front by the right hand.

2 ft. 3 *in.* by 1 *ft.* 9 *in.*—P.

Drawn in lithography by Piloti; and engraved, with variations, by J. Neefs.

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55. A full-length Portrait of a Gentleman, habited in a dark dress. The left hand is placed on his hip and concealed by his mantle, the skirt of which is held up by the right hand.

6 ft. by *3 ft.* 5½ *in.*—C.

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56. Portraits of Lord and Lady Ruthven, the latter of whom is holding a child in her arms.

3 ft. 10 *in.* by *2 ft.* 10 *in.*—C.

The Artist married the daughter of this nobleman.

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57. Portrait of Colin de Noli, a sculptor. The face, which is round and portly, is turned a little from the spectator; one hand is placed on the head of a marble bust, the position of the other hand indicates that the individual is addressing some one.

3 ft. 10 *in.* by *2 ft.* 10 *in.*

Engraved by P. de Jode.

The print of the preceding person was taken from a picture, painted in brown and white, now in the collection of the Duke of Buccleugh.

9 *in.* by 7 *in.*—P.

58. Portrait of a young Man.

2 ft. 2½ *in.* by 1 *ft.* 9 *in.*—P.

59. Portrait of Ertvelt, a painter of marine subjects. He is represented sitting in his study with a large picture before him, from which his attention appears to be taken off by some object not introduced.

5 ft. 6 *in.* by 4 *ft.* 1 *in.*—C.

60. Portrait of a Lady, richly attired in black silk relieved by a white lace collar; the left arm hangs negligently by her side, and the right is raised across the bodice.

6 *ft.* 5 *in.* by 3 *ft.* 9 *in.*—C.

Drawn in lithography by Piloti.

61. Portrait of John Breughel, the Artist.—*See p.* 9.

62. The miraculous appearance of the Trinity to St. Rosalie. The saint, habited in the dress of her Order, is on her knees with her hands crossed on her bosom; her attention is directed to the Virgin, who stands by her side pointing to the symbols of the Trinity. An angel holds a chaplet over the saint's head, and other angelic forms are shedding down flowers from above.

3 ft. 7 *in.* by *2 ft.* 7 *in.*—C.

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63. Saint Rosalie carried to heaven by angels; one of them is placing a crown of roses on her head.

3 ft. 7 in. by *2 ft. 7 in.*—C.

64. Christ healing the Paralytic. A composition of five figures.

4 ft. by *4 ft. 10 in.*—C.

Engraved by P. de Jode.

This is a duplicate (a copy) of the fine picture in His Majesty's Collection.

65. Portrait of a young Lady, habited in a black silk dress relieved by a white lace collar and ruffles; the neck is adorned with pearls; her left hand hangs negligently at her side, and in her other hand she is holding a rose.

6 ft. 1 in. by *3 ft. 11 in.*—C.

Drawn in lithography by Piloti.

66. Portrait of a young English Lady, attended by a negro servant carry a basket of flowers, some of which she is taking. Her dress consists of a white satin robe, relieved by a rose-coloured belt, and ribbons of the same colour at the sleeves; her neck and wrists are adorned with pearls. A spaniel follows her steps. This is an exceedingly-beautiful portrait.

6 ft. 3 in. by *4 ft.*—C.

67. Christ expiring on the Cross. The effects produced by a preternatural eclipse pervade the elements.

3 ft. 4 in. by *2 ft. 1 in.*—C.

68. The Holy Family. The Virgin, clothed in ample drapery, seated, holding the naked infant Saviour erect on a table; her right hand, containing some white linen, is placed on his breast, and her left under his arm; her face is seen in nearly a front view, with the eyes directed downwards upon

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St. John, who stands by her knees presenting a scroll, inscribed *Agnus Dei*, to the Saviour, whose attention is attracted in an opposite direction. A lamb, the emblem of innocence, is by the side of the infant saint.

4*ft.* 7 *in.* by 3*ft.* 7 *in.*—C.

Engraved in the Dusseldorf Gallery, and in mezzotinto by Val. Green; and a similar composition is engraved by Schmidt.

A Duplicate of the preceding is in the collection of the Duke of Buccleugh.

5*ft.* 1 *in.* by 3*ft.* 8 *in.*—C.

69. Susanna and the Elders. She is represented sitting near a fountain, in hasty anxiety, covering her naked bosom with some drapery, while the two elders, who are behind, appear to be threatening her with the consequences of their conspiracy.

6*ft.* 2 *in.* by 4*ft.* 8 *in.*—C.

Engraved in the Dusseldorf Gallery.

There is an etching, with variations, by Van Dyck.

70. Portrait of a young Lady, attired in white satin, seated in an arm-chair, holding a violoncello in one hand and a bow in the other. The figure is seen to the knees.

3*ft.* 6 *in.* by 2*ft.* 6 *in.*—C.

Drawn in lithography by Piloti.

71. A full-length Portrait of a Gentleman, habited in black figured velvet and white satin sleeves; a short cloak hangs loosely over both shoulders, and triple rows of gold chain are suspended over the right one. A magnificent portrait.

6*ft.* 4 *in.* by 3*ft.* 1 *in.*—C.

Drawn in lithography by Piloti.

72. Portraits of an elderly Lady and a Gentleman. The former, dressed in black silk with a full white ruff round the neck and a small cap on the head, is seated with a muff in her lap; the gentleman, also habited in black, stands by her side,

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holding his gloves in one hand and pointing to some distant object with the other.

Drawn in lithography.

73. Jupiter and Antiope. The nymph Antiope is represented asleep upon a bank, beneath a drapery which cupids are suspending from some trees; while Jupiter, under the form of a satyr, is bending on one knee, and gently raising up the covering from her bosom. An eagle, the symbol of the deity, is present.

Engraved by Soutman, with variations.

Sir Joshua Reynolds, in his *Tour through Flanders*, very highly commends this production. It was then in the Dusseldorf Gallery.

There is a print of this subject after Van Dyck, in which the god is seen cautiously removing the drapery of the nymph, who lies extended on the ground asleep. The cupids are omitted.

The following Portraits are finished Sketches, chiefly done in brown colour heightened with white, for the engraver to work from:—

74. Margaret Lotheringen, Princess of Phalsburg, a young lady with bushy hair. The face seen in a three-quarter view; the neck is adorned with a stiff ruff and rows of pearl, and the rest of the dress is composed of black and yellow silk, with slashed sleeves and bows; the left hand is placed on the bodice in front.

9 *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by Bolswert.

75. Marie de Medicis, when about fifty years of age. The face is seen in a three-quarter view, a plain stiff collar surrounds the neck and shoulders, and the dress consists of silk and satin with slashed sleeves; the left arm crosses the body, and there is a flower in the hand.

9 *in.* by $7\frac{1}{2}$ *in.*—P.

Munich Gallery.

Engraved by P. Pontius; and in an embellished oval (the bust only) by P. V. Sompel.

76. Lucas Van Uden, the artist. The face is represented in a profile view; a white lace collar adorns the neck, and the right hand holds a drawing of a landscape.

9 *in.* by 7½ *in.*—P.

Engraved by Vosterman; and a head only by Gaywood.

An admirable Study for the preceding portrait, done in Indian ink, is in the collection of the late Sir Thos. Lawrence, P.R.A.

77. John, Count of Nassau. This portrait represents the face of a man about fifty years of age, and is seen in a front view; his head is bald, he has a tuft of beard on the chin, and wears mustacheos; a richly-worked frill and a gold chain, to which is suspended the Order of the Golden Fleece, adorn the neck, and the body is clad in armour.

9 *in.* by 7½ *in.*—P.

Engraved by Pontius.

A capital Portrait of the Count is in the collection of Alexander Baring, Esq.—*See description.*

78. Alexander Scaglier, Abbot of Staphard. A thin-faced man, seen in a front view, dressed in black silk, leaning his right elbow on the base of a column.

9 *in.* by 7½ *in.*—P.

Engraved by P. Pontius.

A whole-length Portrait of the same gentleman is described in this Catalogue.

79. John, Count of Serclas de Tilly, a general, wearing curled mustacheos, clad in armour with a white ruff round the neck, and holding a baton in his right hand.

9 *in.* by 7½ *in.*—P.

Engraved by P. de Jode.

Munich Gallery.

80. Palamedes, an artist. Represented in nearly a front view; a broad pendant collar surrounds the neck, and a large cloak covers the body; the right arm rests on a covered table.

9 *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by P. Pontius.

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81. Gustavus Adolphus, King of Sweden. The face (which is seen in a three-quarter view) indicates the age of fifty-five. The hero is represented as wearing a pointed beard and mustacheos; the body is clad in armour, with a scarf over the right shoulder and a plain pendant collar round the neck, the right arm appears to rest on an edge in front, and the hand holds a baton.

9 *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by P. Pontius.

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82. Albert, Duke of Friedlandt. He is clad in armour, and holds a baton in his right hand, which he raises to his breast.

9 *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by P. de Jode.

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83. Francis-Thomas, Prince of Carignan. He is represented in a front view, clad in armour, with a richly-embroidered frill round the neck, a baton in his right hand, and the left hand placed on a helmet which stands on the table.

9 *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by P. Pontius.—*See other descriptions.*

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84. Peter Snayers, an artist. The face is seen in nearly a profile view; a broad pendant collar surrounds the neck, and the right hand is raised across the body to hold the cloak.

9 *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by A. Stock.

Vienna Gallery.

85. Charles Malery. The face is seen a front view, with a full pendant collar round the neck; the right hand holds up the cloak.

3 ft. 4 in. by *2 ft. 9 in.*—C.

Engraved by L. Vosterman, and Morin.

There is a second portrait of this gentleman.

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86. The Coronation of St. Rosalie. The Virgin is seated holding the infant Saviour in her arms, while he bends forward to place a chaplet on the head of St. Rosalie; St. Paul stands on the right and St. Peter on the left of the Virgin.—*For description see p. 2.*

8 ft. 8 in. by *6 ft. 8 in.*—C.

Engraved by P. Pontius.

87. The Holy Family. The Virgin, clothed in a scarlet vest, is seated in the left, her countenance directed upwards; and the infant Saviour, nearly naked, sits on her knees, extending his hand and turning towards St. Joseph, who is seen in a profile view in the right; the Virgin holds the babe with the right hand and is lifting some drapery with the other. A clear and well-coloured picture, but quite destitute of the necessary expression.

3 ft. 9 in. by *2 ft. 8 in.*

Engraved in mezzotinto by Jacob Mannl.

88. The Entombment. The body of the Saviour is extended in front on some white linen, with the Virgin standing at the head closing the Saviour's eyes; his right arm is supported on the knees of the Magdalen, who is looking with devout sorrow at her dead Lord, and tearing her beautiful hair; St. John, clothed in a red mantle, stands by the side of

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the Virgin; Mary, the wife of Cleophas, is kneeling on the left, and beyond her a fourth female. This is a well-finished picture, very much in the style of Rubens.

$15\frac{1}{2}$ *in.* by 21 *in.*—P.

89. Venus receiving from Vulcan the splendid Armour forged for Æneas. The composition exhibits the "smithy god" seated in the right, extending his hand to Venus, who stands before him holding a mantle of a pale crimson colour round her loins with her left hand, her right is raised to a breast-plate, which is held before her bosom by a cupid and a cyclop; four cupids are amusing themselves with parts of the armour, and a sixth, flying above, is discharging an arrow from his bow. A free and hasty production, indifferently coloured.

5 *ft.* by 3 *ft.* 8 *in.*—C.

Engraved in the Vienna Gallery.

90. Christ expiring on the Cross. A finely-studied work, solemn and impressive.

4 *ft.* 2 *in.* by 3 *ft.* 2 *in.*—C.

91. Ecce Homo. The Saviour is represented naked to the middle, with his wrists bound together in front and a reed in his hand; a soldier on his right is placing a mantle over him. The figures are of the size of life, seen to the knees.

3 *ft.* 4 *in.* by 2 *ft.* 6 *in.*—C.

Engraved by Vosterman, Daret, and Bloteling; and etched by Van Dyck.

92. The Virgin, with the infant Saviour in her arms, elevated in the clouds, with the enemy of man bound in chains under her feet; the Spirit, in the form of a dove, hovers above, and a glory of angels, bearing crowns, sceptres, and flowers, surround the holy persons.

8 *ft.* 3 *in.* by 6 *ft.* 2 *in.*—C.

Vienna Gallery.

93. Portrait of Charles Scribianus, a Canon of the Jesuits' College. He is habited in the dress of the Order, holding his cap in his left hand, the right is placed on a book held edgeways on a table; a crucifix stands near it. An excellent picture.

3 ft. 8 *in.* by *3 ft. 3 in.*—C.

Engraved by P. Pontius and Clouet.

94. Portrait of the Archduchess Isabella, habited in the dress of a religious order of which she was chief. She is seen in a front view, with her hands united, holding the hem of her scarf. This is a superlative production.

3 ft. 5 in. by *3 ft.* 10 *in.*—C.

A Portrait of this lady is engraved by Vosterman, Van Sompel, Hondeus, and Gaywood.

The picture from which Vosterman engraved his print is painted in brown and white; now in the collection of the Duke of Buccleugh.

$9\frac{1}{2}$ *in.* by $7\frac{1}{4}$ *in.*—P.

95. Portrait of Francis de Moncada, Marquis d'Aytona. His countenance, seen in a front view, denotes him to be about fifty-five years of age; his dress is composed of a black silk vest and mantle, a gold medal attached to a ribbon is suspended round his neck and held by the right hand, the other hand is placed on the hilt of his sword.

3 ft. 5 in. by *2 ft. 7 in.*—C.

A Portrait of the same person, holding a cross suspended round the neck with one hand and a paper in the other, is engraved by Vosterman; and a bust Portrait, in an embellished oval, by Suyderhoef; and again by De Jode.

The picture from which Vosterman engraved his print is painted in brown and white, and now in the collection of the Duke of Buccleugh.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Vienna Gallery.

96. Portrait of a military Gentleman, about twenty-five years of age, seen in a three-quarter view, the head turned towards the left shoulder; he is clad in a suit of splendid armour chased with gold, the right hand holds a cane, and the left is placed on the hip near the handsome hilt of his sword; a table covered with a crimson cloth, on which is laid his helmet, stands behind him, and a red curtain forms the back-ground. This is an example of perfection in portraiture; the colouring and execution are equal to the finest works of Titian.

3 ft. 7 in. by *3 ft. 3 in.*—C. Worth 600 *gs.*

97. Portrait of a Gentleman, about thirty years of age, seen in a three-quarter view; he has dark but scanty hair, a small beard, and mustacheos; the body is enveloped in a black mantle, which nearly conceals his lace frill. A good picture.

2 ft. 5 in. by *2 ft.*—C.

Engraved by Prenner.

98. Portrait of a Gentleman, about thirty-five years of age, with small features, seen in nearly a front view, auburn hair, pointed beard, and mustacheos; he is dressed in a gray figured vest, a black mantle, and a pendant lace frill; the right hand, containing a glove, is placed on his breast.

3 ft. 3 in. by *2 ft. 8 in.*—C. *(about.)*

99. Portrait of a Gentleman, about thirty years of age, seen in a three-quarter view, with dark curling hair, beard, and mustacheos, habited in a black dress, with the neck exposed. A free and masterly production.

2 ft. 4 in. by *2 ft.*—C. *(about.)*

Engraved by Prenner.

100. Portrait of a Lady, about forty years of age, full face, seen in a three-quarter view; she is dressed in black silk,

Vienna Gallery.

with a white kerchief bordered with lace over her shoulders, and ruffles to match; the right hand hangs negligently at her side, and the other is placed on her bosom.

3 ft. 8 *in.* by *3 ft.*—C.

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101. Portrait of Emily, Countess of Solms, Princess of Nassau Orange, about twenty-six years of age, seen in a three-quarter view, with bushy hair of an auburn colour decked with flowers; she is attired in a rich Spanish court dress, of a raven-gray silk, with full slashed sleeves, and a gold chain round her neck; the right hand holds a fan, and the left hangs negligently by her side. A very excellent picture.

3 ft. 8 *in.* by *3 ft.*—C.

Engraved, with variations, by Meyssens.

There is a Portrait of this lady with the right arm leaning on a table; she is also richly attired, and adorned with a double row of pearls suspended in front, engraved by Woumans.

The picture from which the latter print was engraved (painted in brown and white) is in the collection of the Duke of Buccleugh.

$9\frac{1}{4}$ *in.* by $7\frac{1}{4}$ *in.*—P.

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102. Portrait of Prince Charles-Louis (or Lodowick) and Robert (or Rupert), his brother, sons of the Elector Palatine, Frederick V. They are represented standing uncovered, habited in black Spanish dresses, with white collars and gold chains round their necks; the eldest has the right hand placed upon the hip, the other hangs loosely at his side; the youngest (by the side of whom is a dog) is leaning on a pedestal.

5 ft. 6 *in.* by *3 ft.*—C.

These are engraved separately.

Portraits of these Princes are engraved by Meyssens, Hollar, Payne, and Bernard.—*See Index.*

A Duplicate of the preceding is in the Louvre.

Vienna Gallery.

103. Portrait of an elderly Female, seated in an arm-chair. She is habited in a black silk dress, with white linen sleeves turned up over the black ones, a black velvet cap, and a large white collar buttoned in front.

3 ft. 5 in. by *2 ft. 9 in.*—C.

104. Portrait of the Chevalier Philip Le Roy, dressed in the Spanish costume; he is caressing a greyhound with the right hand, and with the left holds the hilt of his sword.

3 ft. 5 in. by *2 ft. 9 in.*

Etched by Van Dyck, and engraved by P. Pontius.

A whole-length Portrait of the preceding Gentleman is in the collection of the Prince of Orange.—*See description in this Work.*

105. Portrait of John de Montfort, Chamberlain to the Archduke Albert. A portly person about fifty years old, seen in a front view, with a large full ruff round the neck; his dress is composed of a black vest, buttoned in front, sleeves of figured silk, and a cloak covering the left arm falls gracefully at the side. The right hand indicates the individual to be addressing some one; a gold chain is suspended round his neck, and a gold key tucked in his belt.

3 ft. 6 in. by *2 ft. 6 in.*—C.

Engraved by P. de Jode, and in the Vienna Gallery.

106. Portrait of a Gentleman, with small features, black bushy hair and whiskers; he has on a large Spanish hat decked with feathers, and is enveloped in a brown mantle; the right arm rests on a covered table, on which musical instruments are lying.

3 ft. 10 *in.* by *3 ft.*—C. *(about.)*

107. The miraculous appearance of the Virgin to St. Hermannus.—*For description see p.* 8.

Engraved by P. Pontius.

Vienna Gallery.

108. A Magdalen, with her eyes raised to heaven, and her countenance animated with ardent devotion.

1 *ft.* 6 *in.* by 1 *ft.* 5 *in.*—P.

Engraved by A. Vanderdoes.

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109. St. Francis in ecstacy. He is seated in a cave, with a crucifix and a scull in his hands; his eyes are raised to heaven, and he appears to be listening with rapture to celestial sounds. An angel is above, indicating with his hand the source from whence the music proceeds. An admirably-painted picture.

3 *ft.* 8 *in.* by 3 *ft.*—C.

Engraved by Vosterman.

Dagoti has also engraved a print of this saint.

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110. Samson, betrayed by Delilah. The artist has chosen the moment when the treacherous signal has been given, and the Philistines are rushing upon Samson, who, waking from his slumber, has hastily arisen from the lap of Delilah, and stooping, with one knee on the ground, is struggling in the hands of his enemies. Delilah, attired in a white vest and a red mantle, is still reclining on the couch, at the head of which is an elderly woman.

5 *ft.* 8 *in.* by 8 *ft.* 6 *in.*—C. Worth 1500*l.*

This is a vigorously-painted picture; the drawing and expression of the principal figures are finely matured, and the composition is well disposed; but the colouring partakes too strongly of the brown tones to be agreeable.

Engraved by Snyers and Prenner, and in mezzotinto by Mannl.

In the collection of Van Amory, *Amst.* 1722. . 4300 *flo.* 387*l.*

A fine Drawing done in chalks, a study for the preceding picture, was sold in the collection of M. Lempereur, 1783. 120 *fs.* 5*l.*

LICHTENSTEIN COLLECTION.

111. Christ expiring on the Cross. The Virgin, St. John, and Mary Magdalen, are at the side, and St. Francis is at the foot of the cross. A soldier on horseback, with a lance in his hand, is also on the right.

18 *in.* by 14 *in.*—P.

A Sketch, *en grisaille*, for the altar-piece in the church of the Capuchins, at Dermond.

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112. Christ on the Cross; at the foot of which is St. Anthony, in the robes of his Order, in devout adoration.

2 *ft.* 6 *in.* by 2 *ft.*—P.

A finished Sketch.

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113. Portrait of Maria-Louisa de Tassis, when about twenty-five years of age, of a full countenance and fair complexion seen, in a three-quarter view, with black bushy hair. Her elegant attire consists of a dark silk robe, with white satin bodice and ribbon sleeves, edged with gold cord. A stiff lace frill stands up round the shoulders, and a collar of pearls and diamonds, and a cross, are suspended in front. The right hand holds a fan made of feathers, and the left hand falls gracefully at her side.

4 *ft.* 2 *in.* by 3 *ft.*—C. Worth 500*l.*

Engraved by C. Vermeulin.

This is a delightful example of portraiture.

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114. Portrait of Antonio de Tassis, a canon of Antwerp, and a distinguished amateur of the fine arts. He appears to be about forty-five years of age; has an oval countenance, seen in a front view, with bald head, a tuft of beard, and mustacheos. His dress consists of black robes, girt round with a sash, and a plain white frill. He holds a book in his right hand, with the forefinger between the leaves.

4 *ft.* by 2 *ft.* 11 *in.*—C.

Engraved by Jacob Neefs.

Lichtenstein Collection.

115. A full-length Portrait of the Prince of Nassau, seen in a three-quarter view. He has a bald head, small beard, and mustacheos, and is clad in armour; a broad lace frill covers the shoulders, and the Order of the Golden Fleece is suspended to a gold chain in front; the right hand holds a baton, and the left is placed on a helmet at the side.

116. Portrait of an elderly Man, with a full face; seen in nearly a front view, with a bald head and gray beard. His dress is composed of black silk, with a plain pendent frill, and a cloak over his shoulders. He is seated in an arm-chair, holding with his left hand (on which he wears a glove) a medal, attached to a ribbon round his neck; the other hand holds a glove. A good picture.

3 ft. 10 *in.* by *3 ft.* 6 *in.*—C. Worth 250 *gs.*

117. Portrait of —— Walgenstein, a gentleman aged thirty-four; seen in a front view, with dark hair, mustacheos, and a tuft of beard. He is dressed in a black silk vest, with a cloak over the left shoulder, and an open lace frill; the right hand is extended towards a chair, and the left rests on the hilt of his sword. Dated 1624.

4 ft. 2 *in.* by *3 ft.*—C.

118. Portrait of a Gentleman, about forty years of age; seen in a three-quarter view, with the head inclining to the right shoulder. The dress consists of a gray silk vest, with a black velvet cloak. The left hand crosses the breast, and the right is concealed.

2 ft. 4 *in.* by 1 *ft.* 10 *in.*—C. Worth 100 *gs.*

119. Portrait of a Gentleman of a thin countenance; seen in a three-quarter view, with a small tuft of beard, and musta-

Lichtenstein Collection.

cheos. He wears a black silk dress and a full pendent ruff; the left hand is placed on the breast.

2 ft. 4 in. by *1 ft. 10 in.*—C. Worth 100 *gs.*

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120. A full-length Portrait of the Archduchess Isabella, attired in the dress of a Lady Abbess. Her hands, holding the hem of her black scarf, are united in front. A portion of architecture and a yellow curtain form the back-ground.

6 ft. 4 in. by *4 ft. 6 in.*—C.

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121. Portrait of Prince Ferdinand, Governor of the Low Countries; the face is seen in a three-quarter view, with light curling hair. He has a hat on, and is clad in armour, with a pendent frill round the neck and a scarlet scarf over the right shoulder. The right hand is placed on the end of a baton and the left rests on his hip; his helmet is on a table at his right.

4 ft. 2 in. by *3 ft. 2 in.*—C.

This and the preceding picture are very questionable, as far as relates to the master.

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122. A Portrait, styled Charles the First, represented in a three-quarter view, with mustacheos, and a tuft of beard. He is dressed in white satin, with a large black silk mantle over his left shoulder, the hand belonging to which is on the hilt of his sword.

3 ft. 5 in. by *2 ft. 8 in.*

Engraved by Prenner, and in the Belvidere Gallery.

This is painted by Dobson.

The latter picture is now in the Vienna Gallery.

POTSDAM GALLERY.

123. Ecce Homo. The composition exhibits the suffering Saviour with his hands bound, seated in a prison, surrounded by seven men, one of whom, bending before him, is presenting him in derision with a reed. On the opposite side stands a tall soldier with a baton in his hand; his dress consists of a leopard's skin over his armour; another soldier is behind the Saviour fixing a crown of thorns on his head; close to the latter stands an old man with a halbert in his hand, at whose side is a ruffian pulling the Saviour's hair.

8 *ft.* 6 *in.* by 6 *ft.* 7 *in.*—C.

Engraved splendidly by Bolswert. It is also engraved by Falck, Drevet, Michel, and V. Lochon *ex.;* and in small, anonymous, 1657. There is also a print (now in the possession of Mr. M. Colnaghi), engraved by François Langot, of the extraordinary dimensions of 7 *ft.* 1 *in.* by 5 *ft.*, which is considered to be *unique.*

Exhibited in the Louvre in 1814, and restored to the King of Prussia in 1815.

For the composition of this magnificent picture the artist is chiefly indebted to Titian, whose superb picture of the same subject is in the Louvre.

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124. St. John the Baptist and St. John the Evangelist, full-length figures, represented in erect positions.

8 *ft.* 6 *in.* by 6 *ft.* 10 *in.*—C.

The preceding three pictures, together with one representing the descent of the Holy Ghost, were purchased from the Professor of the Academy at Bruges, for the King of Prussia, in 1755, for the sum of 20,000 *flo.* They originally decorated the church called *Des Dames*, of that city.

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125. Rinaldo and Armida. The hero is represented reclining asleep upon a bank, at the foot of a tree, and Armida, bending over him, is entwining a wreath of flowers round his arms and head; while a Naiad, who is in front, with a music-paper in her hand, is charming his slumbers by the melody of

Potsdam Gallery.

her voice. Five cupids, two of whom are flying above, attend the lovers.

5 *ft.* 8 *in.* by 4 *ft.* 6 *in.*—C.

Engraved by Balliu.

Collection of the Duc de Tallard, 1756. . 7000 *fs.* 280*l.*

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126. The Descent of the Holy Ghost upon the Apostles on the day of Pentecost. In the composition the Virgin and one of the Apostles are represented kneeling in front, near the base of a pillar, against which lies a pile of books.

8 *ft.* 6 *in.* by 7 *ft.* 1 *in.*—C.

Engraved by Caukerken.

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127. The Mater Dolorosa.

3 *ft.* 7 *in.* by 2 *ft.* 8 *in.*—C.

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128. Ecce Homo. A single figure.

2 *ft.* 6 *in.* by 2 *ft.* 2 *in.*—P.

Etched by Van Dyck.

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129. Venus receiving from Vulcan the splendid armour forged by the god for her son Æneas.

3 *ft.* 3 *in.* by 4 *ft.* 7 *in.*—C.

A Duplicate of the one in the Vienna Gallery.—*See p.* 27.

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130. Isaac blessing Jacob.

4 *ft.* 10 *in.* by 7 *ft.*—C.

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131. Portrait of a young Lady, habited in black silk.

4 *ft.* 5 *in.* by 3 *ft.* 7 *in.*—C.

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132. Portrait of a Sculptor, holding the model of a head in his hand. Probably the portrait of Fiamingo.

2 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

Engraved in mezzotinto by Van Blecke, 1751.

Hague Gallery.

133. A Youth, nearly naked, skating on the ice. The landscape is obscured by a stormy sky.

3 ft. 4 *in.* by *2 ft.* 10 *in.*—C.

HAGUE GALLERY.

134. Portrait of a Gentleman, seen in nearly a front view, with mustacheos and a small beard; his dress consists of a large mantle thrown across his right shoulder, the hand belonging to which has on a richly-embroidered glove. Aged thirty-seven. Signed, and dated 1627.

4 ft. 2 *in.* by *3 ft.* 4 *in.*—C.

Engraved by Ulmer.

135. Portrait of a young Lady. Her face is seen in a three-quarter view, and the body in profile; she is elegantly attired in black silk with slashed sleeves, and a lace kerchief, with pearls round the neck and wrists, and is holding a fan of feathers in her hand. Aged twenty-two. Signed, and dated 1628.

4 ft. 2 *in.* by *3 ft.* 4 *in.*—C.

There is a print of this lady, engraved by P. Clouet, with the name of Anna Wake inscribed at the bottom.

The catalogue of the Musée designates the two preceding portraits as those of the Duke and Duchess of Buckingham; but this is evidently an error. They are beautiful examples of the chaste and elegant manner of the master, and worth 600 *gs.*

136. Portrait of Quintius Simons, an artist. The face is exhibited in a three-quarter view, with a pointed beard and mustacheos; the dress consists of a full pendent ruff round the neck, and a cloak, which is held in front by the left hand, near which is the other hand with the fingers pointing downwards.

Engraved by P. de Jode.

137. A full-length Portrait of Francis Vander Borcht. He is represented standing in a vestibule, from whence is seen a

Louvre.

sea-port; his dress consists of black silk with a Spanish mantle over his shoulders; his right hand is a little advanced, as if he were addressing some one, and the left is concealed in his mantle. An excellent portrait.

6*ft.* 6*in.* by 4*ft.* 4*in.*—C.

Engraved by Vermeulin.

Collection of M. Stiers d'Aertselaer, 1822. . 1000*flo.* 90*l.*

LOUVRE.

138. A full-length Portrait of Charles I. The King, elegantly dressed in a white satin jacket, scarlet hose, buff boots, a broad lace frill, and a large hat decked with feathers, is represented walking with a cane in his right hand, the left is gracefully placed on his hip. He appears to have just dismounted from a noble charger (which is behind him, held by his equerry, the Marquis of Hamilton), and is followed by a page carrying his cloak. This beautiful and highly-accomplished production was painted about the year 1635. It is signed, A. VAN DIICK. F.

8*ft.* 4*in.* by 6*ft.* 6*in.*—C.

Engraved by R. Strange, Bonnefoy, and Duparc.

Purchased at the sale of the collection of the Marquis de Lassay, in 1770, for 24,000*fs.* (960*l.*), for Madame du Barri, who presented it to Louis XV.

Valued by the Experts du Musée, in 1816. 100,000*fs.* 4000*l.*

139. Portrait of Van Dyck. The face is represented in nearly a profile view, and the back is towards the spectator. A Copy.

2*ft.* 6*in.* by 2*ft.*—C. *(oval.)*

Engraved in the Musée Français.

140. Venus petitioning Vulcan to forge armour for her son Æneas. The goddess, quite naked excepting her loins,

Louvre.

which are enveloped with a red mantle, stands in the right, addressing Vulcan, who is seated in the opposite side with his left hand placed on a pile of armour, some of which a cupid is endeavouring to lift; a second cupid is at the side of Venus, and another is flying over her head. Two cyclops are seen at work in the back-ground.

6 *ft.* 4 *in.* by 3 *ft.* 6 *in.*—C. *(about.)*

Engraved by Langlois, in the Musée Français.

Valued by the Experts du Musée, in 1816. 55,000 *fs.* 2200*l.*

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141. Ruth gleaning in the fields of Boaz.

3 *ft.* 8 *in.* by 5 *ft.*—C.

Engraved in the Musée Français.

Claimed and removed from the Louvre in 1815.

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142. Mars and Venus. The warrior, clad in armour, is recumbent on the ground, with his head reclining on the lap of the goddess, who is seated on a bank putting aside her beautiful locks with her right hand and extending the other to take a plume of feathers from a cupid; many other cupids are sporting around them.

4 *ft.* 2 *in.* by 3 *ft.* 2 *in.*—C. *(about.)*

Engraved in the Musée Français.

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143. Portrait of Franciscus Moncada, Marquis d'Aytona. This distinguished general and minister to Philip IV., is represented in nearly a front view, mounted on a beautiful gray charger; his head is uncovered, and his dress consists of bright armour, with a broad plain white linen collar covering the shoulders; his right hand grasps a baton, which is poised upon the holster of his saddle. He appears to be advancing towards the spectator from the confines of a forest.

10 *ft.* 2 *in.* by 7 *ft.*—C.

Louvre.

Engraved by R. Morghen, and also in the Musée Français.

This magnificent picture is universally considered to be the best equestrian portrait known by the master. It was painted about the year 1632, and was formerly in the Braschi Palace, at Rome.

Valued by the Experts du Musée, in 1816. 40,000*fs.* 1600*l.*

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144. Portrait of a Gentleman, with mustacheos. His dress consists of a full ruff round his neck, and a mantle covering the body, part of which he holds under his arm.

2*ft.* 11 *in.* by 2*ft.* 6 *in.*—C.

Engraved in the Musée Français.

Valued by the Experts du Musée, in 1816. . 6000*fs.* 240*l.*

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145. Portraits of Charles-Louis (or Lodowick), the first Duke of Bavaria, and Robert (or Rupert) his brother, who was afterwards created Duke of Cumberland by Charles I.

3*ft.* 4 *in.* by 4*ft.* 6 *in.*—C. *(about.)*

This is probably the picture which is inserted No. 20, *p.* 109, in the catalogue of that monarch's effects.

Valued by the Experts du Musée, in 1816. . 25,000*fs.* 1000*l.*

Portraits of these Princes are engraved separately by Meyssens, and anonymous.

Portraits of the above Princes, in one picture, is in the collection of Lord Bayning.

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146. Portrait of the Archduchess Isabella, seen in nearly a front view, habited in the costume of a religious order, of which she was chief; her hands, which are united in front, hold the end of a black silk scarf.

3*ft.* 4 *in.* by 2*ft.* 4 *in.*—C.

Engraved by Vosterman, and in the Musée Napoleon by Boutrois.

Portraits of this Princess are also engraved by Van Sompel, Hondius, and Gaywood. A head only is etched by Geddes.

Valued by the Experts du Musée, in 1816. . 10,000*fs.* 400*l.*

Louvre.

147. The Virgin and infant Saviour receiving the homage of King David, St. John, and St. Catherine. The Virgin, clothed in a crimson vest and a blue mantle, is seated in the right holding the infant in an erect position on her knee, while St. Catherine, a beautiful young female, is bowing in adoration before him; behind her is a venerable man, habited in a rich robe and wearing a crown on his head, on whose right stands St. John.

3 ft. 2 in. by *4 ft. 6 in.*—C. *(about.)*

This picture is said to contain the portraits of the artist's father and mother in the characters of King David and the Virgin; of his mistress as St. Catherine, and himself as St. John.

Valued by the Experts du Musée, 1816. . 15,000*fs.* 600*l.*

A Duplicate of the preceding (equally good) is in the collection of Alexander Baring, Esq., at the Grange; and a third picture, of precisely the same composition, is in the king's collection at Berlin.

Engraved by Krahlow.

This is probably the original picture, both the others being of a very doubtful kind.

Mensaert, in a work entitled *Le Peintre Amateur et Curieux*, mentions a picture of the above subject, and one of "St. Martin dividing his Cloak," which he states were painted by the artist for the church at Saveltheim, in compliment to the lady whose portrait is introduced. The pictures here mentioned must have been painted at very different periods, their style and colouring being very dissimilar.

148. The Martyrdom of St. Sebastian. The saint, naked all but his loins, is attached by the right arm to the branch of a tree; his body appears transfixed with arrows, and an angel is extracting one of them from his side; another angel is also commiserating his sufferings, and unbinding one of his legs.

6 ft. by *4 ft.*—C. *(about.)*

Engraved by Van Schuppen.

Valued by the Experts du Musée, 1816. . 10,000*fs.* 400*l.*

Louvre.

A Duplicate of the preceding is in the Gallery at the Hermitage, St. Petersburg.

149. An Ex Voto. The Virgin, clothed in a crimson vest, a yellowish scarf, and a blue mantle, is seated on a bank in the right, with the infant Saviour on her knees, who is receiving the homage of the donor and his wife, both of whom are on their knees before him. This is an excellent production. The head of the gentleman is particularly fine and expressive of devotion. The figures are entire.

6 ft. 8 *in.* by *4 ft.* 6 *in.*—C.

Valued by the Experts du Musée, 1816. . 10,000 *fs.* 400*l.* but is worth nearly double that sum.

150. Portrait of the Duke of Richmond, styled, in the catalogue of the Musée Français, the second Count of Vintimelle and Marseille. He appears to be about twenty-five years of age, with an oval face and flaxen hair, falling in curls on his shoulders; he is dressed in a white linen shirt, with a lace collar, ruffle sleeves, and crimson hose; the left hand holds an orange, and the right appears to be placed on the hip.

3 ft. 6 *in.* by *2 ft.* 4 *in.*—C.

Valued by the Experts du Musée, in 1816. . 6000 *fs.* 240*l.*

151. Portrait of a Gentleman about forty years of age, of a thin countenance, seen in a three-quarter view, with mustacheos, and a small tuft of beard. He is dressed in a black silk vest with open sleeves, and a full black mantle over the right shoulder, leaving the neck exposed; the right hand is placed on the hip, and the wrist of the left rests on the hilt of his sword. This is evidently one of the artist's Italian pictures, in which he has successfully imitated the rich tones of Titian.

3 ft. 5 in. by *2 ft.* 10 *in.*—C. Worth 400*l.*

Valued by the Experts du Musée, in 1816. . 5000 *fs.* 200*l.*

Louvre.

152. Portraits of the President Richardot and his infant Son. The former has a fine oval countenance, and is apparently about forty-five years of age; seen in nearly a front view, with mustacheos and a pointed beard. He is dressed in a black figured silk vest, a tawny-coloured mantle, and a full ruff; the left hand holds a book, with the fingers between the leaves, and the right is placed on the head of a youth, about five years of age, who stands in front, dressed in white satin, with his right hand placed on his side. The lustrous colouring ofthis picture has induced connoisseurs to ascribe it to Rubens, under whose name it is now exhibited; but the peculiar style of the drawing, and the handling, which ought to be the governing criterion, are so decidedly those of Van Dyck's, that the Writer has no hesitation in recording it as his work. This opinion is further confirmed by its having been sold in the two following collections under his name.

3 ft. 6 *in.* by *2 ft.* 6 *in.*—C.

Engraved by Massard in the Musée Français.

M. de Gaignat	1768 .	9200 *fs.* .	360*l.*
Count de Vaudreuil	1784 .	16,001 *fs.* .	640*l.*
Valued by the Experts du Musée, in 1816.		10,000 *fs.* .	400*l.*

153. Portraits of a Lady and Child. The countenance of the lady, which is seen in a three-quarter view, indicates her to be about thirty years of age. Her dress consists of black silk, with a cross and a gold chain suspended in front; a broad lace frill and a row of pearls adorn her neck. She is seated in an arm-chair, with her daughter, an interesting child, about six years of age, dressed in a white frock and blue skirt, standing on her left, with its hands united. The figures are entire; a truly fine work of art.

6 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C.

Valued by the Experts du Musée, in 1816. 30,000 *fs.* . 1200*l.*

Louvre.

154. Portraits of a Gentleman and his infant Daughter. The gentleman, apparently about twenty-eight years old, is represented standing; his face is seen in a three-quarter view; he is habited in a black silk dress, with a broad full ruff round the neck, and large bows to his shoes; his daughter (a fine child, about four years old), tastefully dressed in a blue frock and a yellow skirt, is on his right, holding something in its pinbefore, and looking up affectionately in her parent's face. This picture is of equal excellence with the preceding, to which it forms a companion.

6 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C.

Valued by the Experts du Musée, in 1816. 30,000 *fs.* . 1200*l.*

155. Portrait of Justus Merstraeten, a judge. He appears to have been about fifty years of age, and is represented in nearly a front view, with scanty hair, beard, and mustacheos; he is dressed in black silk robes, a broad sash crossing the body, and a full pendent white ruff; one hand is engaged turning over the leaves of a large book, the other holds the sash; a bust and books are on a covered table by his side. Dated 1636.

Engraved by J. T. Leonard.

This picture was claimed from the Louvre in 1815.

156. Portrait of Isabella, the wife of the preceding judge, when about thirty-five years of age, of a thin countenance; seen in a three-quarter view, with black bushy hair. She is dressed in a black silk gown and a white lace kerchief and ruffles; the right hand is placed on the bodice, and the left slightly raises the skirt of her robe.

Engraved by J. T. Leonard. Taken from the Louvre in 1815.

157. Portrait of Ann Carr, Countess of Bedford. Her fair countenance is seen in a front view, and her light hair falls in ringlets on her neck. She is dressed in a silk robe of varied

crimson, and a tawny-coloured scarf, which falls over the right arm, leaving the bosom exposed; the hands cross each other in front.

3 ft. 2 in. by *2 ft. 4 in.*—C. *(about.)*

158. Portrait of Cardinal Bentivoglio. This distinguished prelate is represented in his cardinal's robes, seated in an arm-chair, holding a paper with both hands, which he appears to have just ceased reading, and is looking round to the left, as if about to speak to some one. A table, on which are a letter and a bottle with flowers in it, stands on his right; the back-ground exhibits a kind of vestibule, with a curtain suspended to some pillars. Signed, and dated 1623.

6 ft. by *4 ft. 3 in.*—C.

Engraved by Picchianti, and in the Musée Français; and in bust by Morin, and Meyssens.

The animated expression, the noble and dignified air which the figure possesses, the elegance of the drawing and masterly execution, will entitle it to the appellation of a *chef-d'œuvre* of the master, although done when he was but twenty-four years old.

It was transferred to the Louvre during the war, and restored to the Palazzo Pitti in 1816. Its value is at least 1500 or 2000 *gs.*

159. Portrait of the Artist, when about thirty years of age, represented with the back towards the spectator, and the face turned in nearly a profile view over the left shoulder; his auburn curling hair is put carelessly back on the forehead; he is dressed in a black vest and a lace frill, and a gold chain hangs over the left shoulder.

2 ft. 6 in. by *2 ft. 1 in. (oval.)*

Engraved by Bloteling; and the variations by Vosterman.

There are prints of a similar Portrait to the preceding engraved by Worledge; Gaywood, 1656; Larmesson, Edessi, Pazzi, and anonymous. The head only is also engraved by Gaywood; Worledge; and in an oval with variations, anonymous.

Now in the Florence Gallery.

The Picture from which several of the prints were engraved (done in brown and white) is in the collection of the Duke of Buccleugh.

$9\frac{1}{2}$ *in.* by $7\frac{1}{4}$ *in.*—P.

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160. A Head of the Virgin, represented in a front view, looking upwards. A light brown scarf, covering her head, falls on the bosom, and is held by the right hand, the fingers only of which are seen. This is an admirably-finished study.

15 *in.* by 10 *in.*—C.

Palazzo Pitti, at Florence.

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161. Portrait of the Emperor Charles V. The warlike monarch is represented in a three-quarter view, clad in rich armour, and wearing over the left shoulder a red scarf which floats behind him. He is mounted on a white charger; his right hand poises a baton on his thigh, and the left is curbing the reins of his spirited steed, whose career is arrested by the waves of the sea, the only boundary to the rider's ambition. The turbulent and devastating character of the conqueror is also illustrated by the wreck of a large vessel tossed by the restless billows, over which a cloudy sky, portending storms, is rolling, and the prevailing gloom is faintly relieved by the last rays of the setting sun. An eagle, the emblem of power and vengeance, soars above, bearing a wreath of laurel to crown his uncovered brows. The artist has borrowed the likeness of this monarch from Titian; the rest is entirely his own composition, and may justly be classed among his finest works.

6 *ft.* $1\frac{1}{2}$ *in.* by 4 *ft.*—C. Worth 2000 *gs.*

Engraved by Guttenburg and Mogalli, and in mezzotinto; by Earlom.

Now in the Florence Gallery.

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162. Portrait of John de Montfort, Chamberlain to the Archduke Albert. A duplicate of a picture in the Vienna Gallery.—*See p.* 31.

3 *ft.* 6 *in.* by 2 *ft.* 8 *in.*—C. Worth 350 *gs.*

Now in the Florence Gallery.

163. A full-length Portrait of Margaret Princess of Lotharingen, a lady of fair complexion, seen in a three-quarter view. Her dark hair is smooth on the forehead and bushy at the sides; the dress is composed of black silk, with a rich lace frill round the bosom, and standing out behind; a black bow adorns the bodice, to which is attached the end of a string of pearls. The figure is in a walking position, with the right hand, in which is a rose, raised to the waist, and the left hand slightly holds up the skirt of her dress. This is of the highest excellence and beauty.

6 *ft.* 6 *in.* by 3 *ft.* 8 *in.*—C. Worth 500 *gs.*

Now in the Florence Gallery.

Other Portraits of the same lady occur in this Work.

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164. Portrait of a Youth about eight years of age, seen in nearly a front view. He is dressed in white satin, with a gold chain round his neck, which he holds with his left hand, and leans his right arm on the back of a chair, on the seat of which is a parrot, and on the ground in front is a monkey busy with fruit.

4 *ft.* 2 *in.* by 3 *ft.*—C. *(about.)* Worth 250 *gs.*

Now in the Durazzo Palace, at Genoa.

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165. The Holy Family and St. Catherine. The composition represents the Virgin seated on the left, holding the infant Saviour on her knees, while he bends forward towards St. Catherine. St. Joseph is witnessing with lively interest the affectionate interview. Tradition states this picture to have been painted for the family during the residence of the artist at Genoa; whether this be correct or not the work is but a very second-rate performance.

4 *ft.* 4 *in.* by 4 *ft.* 8 *in.*—C. *(about.)*

Now in the Durazzo Palace, at Genoa.

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166. Full-length Portraits of the Marquese de Durazzo and her two Daughters. The lady, who is apparently about thirty-six years of age, is attired in a pale yellow silk dress, richly em-

broidered with ornaments, a full ruff, and a black mantle; she is seated in an arm-chair, with her right hand on the head of the youngest child, who stands by her side, and behind whom is the other young lady, in a blue silk dress, braided with gold; a cluster of pillars and a red curtain suspended across form the back-ground. In this, and several other pictures noticed in this city, the artist appears to have attempted an imitation of the Genoese painters, which, in several instances, renders it difficult to recognise them, on the first view.

6 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C. Worth 600 *gs.*

Now in the Durazzo Palace, at Genoa.

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167. An Equestrian Portrait of the Marquis de Brignogli. He is about twenty-five years of age, seen in a front view, habited in a black silk dress adorned with small gold buttons; a chain is suspended over the right shoulder, and a black velvet mantle, embroidered with gold ornaments, covers the left. He is mounted on a fine gray charger, and appears to be in the act of saluting some one by raising his hat from his head with his right hand. The observation that was made respecting the preceding picture is equally applicable to this one.

8 *ft.* by 6 *ft.*—C. *(about.)*

Now in the Brignogli Palace, at Genoa.

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168. Portrait of the Marquise de Brignogli, about twenty-three years of age, seen in a three-quarter view, with dark hair decked with pearls. She is attired in a dark blue silk robe embroidered with gold, and a full ruff; her right hand is raised to her bodice, and the left falls negligently by her side. A chair, covered with scarlet cloth, on which is perched a parrot, stands close by her.

6 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C.

Now in the Brignogli Palace.

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169. A full-length Portrait of a Gentleman about thirty-five years of age, seen in a three-quarter view, habited in black silk

adorned with small gold buttons, and a mantle of the same colour embroidered with gold; the left hand is placed on the hilt of his sword, and the right is extended to take his hat from a table at the side.

6 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C. *(about.)*

Now in the Brignogli Palace, at Genoa.

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170. A full-length Portrait of a middle-aged Lady, of a thin countenance. She is attired in black silk and a kind of crape ruff; her gesture denotes that she is speaking to a young lady, who stands on her right, attired in white satin, embroidered with gold, and whose attention is directed to the elderly lady. A spaniel is at their feet. A portico and a curtain form the back-ground.

6 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C. *(about.)*

Now in the Brignogli Palace, at Genoa.

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171. Portrait of a Prince of the Nassau Family, about forty years of age; seen in a three-quarter view, with dark hair, beard, and mustacheos. He is clad in armour, and holds a baton in his right hand, and the left arm rests on a table near his helmet.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C. *(about.)*

Now in the Brignogli Palace.

There is a Print of Frederick-Henry, Count of Nassau, in which he is represented clad in armour, and has a broad lace frill covering the shoulders; the left hand grasps a baton, and the right is placed behind the hip. His helmet lies on a table at the side.

Engraved by C. Woumans.

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172. The Tribute-Money. The composition represents the Saviour, clothed in a scarlet vest and a blue mantle, standing in the right, and seen in nearly a front view; the action of his right hand appears to give force to the reply made to the inquiry, "Whether it is lawful to give tribute to Cæsar?" The person

putting this question stands on the Saviour's left, pointing to a piece of money which he holds, and is accompanied by two other Jews, whose countenances express surprise and disappointment. The principal figure in this picture strikingly resembles the manner of Titian, the others are more in the artist's Flemish style.

4 ft. 6 in. by *4 ft. 8 in.*—C. *(about.)*

Now in the Brignogli Palace.

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173. A Gentleman about forty-eight years of age, with dark hair, a small beard, and mustacheos, habited in a black dress, with a full pendent ruff round the neck.

2 ft. 6 in. by *2 ft. 1 in.*—C. *(about.)*

Now in the Brignogli Palace.

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174. Christ bearing his Cross.

In the same collection.

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175. Coriolanus receiving his Mother and his Wife and Children in the camp of the Volsci.

Formerly in the Durazzo Palace, at Genoa.

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176. A Bishop, habited in his priestly robes.

Now in the palace of Marcellino Durazzo, at Genoa.

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177. Two whole-length Portraits.

Formerly in the Palace del Duca di San Pietro.

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178. Silenus supported between a Nymph and a Faun.

Now in the Palavacini Palace, at Genoa.

The Writer was informed, when at Genoa, that there were a great number of portraits by Van Dyck concealed in the upper rooms of this Palace.

179. A full-length Portrait of a venerable Genoese Senator, when about eighty years of age, of a thin countenance, represented in a three-quarter view, having a scanty gray beard. A high-crowned black velvet coif covers the head, and the dress is composed of an ample black silk robe, a broad full white ruff, and ruffles. He is seated in an arm-chair, holding a scroll of paper in the right hand, while the left rests on the arm of his seat; the feebleness of age is evinced by a slight inclination of the head forwards. The back-ground is composed of a portion of some noble edifice, and adds greatly to the general effect of the figure.

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180. The Companion. Portrait of a Lady, when apparently about forty-five years of age, of a round and fair countenance, painted in a three-quarter view; a cap covers the crown of the head, from whence a muslin ornament of a round form descends on the forehead. The dress consists of a black silk robe with figured sleeves, a large scarf of the same colour, a full ruff of clear muslin, with ruffles to match, and a string of knotted muslin suspended over the shoulders. She is seated in an arm-chair, holding a fan in her right hand, and resting the left arm on the elbow of her seat. A pillar and a curtain compose the back-ground, and a carpet covers the floor.

6 *ft.* 8 *in.* by 3 *ft.* 10 *in.*—C.

These excellent pictures were produced after the artist had studied upwards of four years in the Venetian and Roman schools. Although both pictures were evidently painted at the same period, and are equally perfect in the drawing and masterly execution, the gentleman possesses more of the solemn tone of colour and senatorial dignity peculiar to the works of Titian than its companion; its general effect is also more historical and imposing; they are both examples of art worthy the highest commendation.

For the possession of these capital portraits the country is indebted to that very eminent artist, David Wilkie, Esq. R. A., by whom they were purchased for a very insignificant sum of the

Balbi Family at Genoa, for the present distinguished collector, the Right Honourable Robert Peel; well worth 1200 *gs.*

Exhibited in the British Gallery in 1829.

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181. Portraits of Prince Charles, Princess Mary, and James Duke of York. The prince appears to be about five years of age, and is seen in a three-quarter view, standing on the right, dressed in a lace cap, a scarlet frock embroidered with silver lace, and a frill of lace over the shoulders; his right hand is placed on the head of a brown spaniel. The princess, attired in a white satin dress, stands on his left; and the infant duke, wearing a blue silk frock braided with silver lace, stands on a step by her side, with an apple in his hand. A portion of a landscape, some architecture, and a green curtain, compose the back-ground. The artist has evidently exerted his best talents, and devoted his most studious attention upon this accomplished picture.

6 *ft.* 7¼ *in.* by 5 *ft.* 1 *in.*—C. Worth 1000 *gs.*

Now in the Royal Collection at Turin.

A Duplicate of the preceding is in the Wilton Collection.

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182. An Equestrian Portrait of Thomas, Prince de Carignan and Savoy. The prince appears to be about thirty-five years of age, is seen in a three-quarter view, with mustacheos and a pointed beard, and his dark hair falls in curls on his shoulders; he is clad in a suit of brilliant armour girt with a red scarf, which floats in the wind, a broad lace frill, and buff boots; his beautiful gray charger (on which he sits with the most graceful ease), seemingly proud of its rider, is rearing up; at the same moment the prince looks round towards the spectator, and extends his right hand, containing the marshal's baton, over the head of his steed. A magnificent production in portraiture.

10 *ft.* 1½ *in.* by 7 *ft.* 9. *in.*—C. Worth 1500 *gs.*

Now in the Royal Palace at Turin.

DRESDEN GALLERY.

183. Portraits of three of the Children of Charles I., a copy of the one in His Majesty's Collection at Windsor.

4 ft. 8 in. by *5 ft. 3½ in.*—C.

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184. Portrait of King Charles I., represented in the act of raising his hand to his hat.

4 ft. 4½ in. by *3 ft. 5½ in.*—C.

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185. Portrait of a Gentleman, habited in a black silk dress.

3 ft. by *2 ft. 4 in.*—C.

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186. Portrait of a Gentleman with curly hair.

2 ft. 8 in. by *2 ft. 2 in. (oval.)*

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187. Portrait of a Gentleman with mustacheos; wearing a frill round his neck, and holding a glove in his hand.

2 ft. 2 in. by *1 ft. 9 in.*—C.

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188. Portrait of a General Officer clad in armour, and holding a baton in his right hand; the left is enveloped in a red scarf.

3 ft. 2 in. by *2 ft. 6 in.*—C.

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189. Portrait of a Gentleman, represented in the act of drawing on his glove.

3 ft. 9 in. by *2 ft. 8 in.*—C.

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190. Portrait of a Lady, with a gold chain round her neck, which she holds in her hand.

3 ft. 9 in. by *2 ft. 7 in.*—C.

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191. Bust Portrait of a Soldier in armour, with a yellow scarf suspended over his shoulder.

2 ft. 4 in. by *1 ft. 10 in.*—C.

Dresden Gallery.

192. Portrait of a Gentleman when about thirty years of age, represented sitting in an elbow-chair. The face is seen in a front view; he has on a fur cap, and a cloak doubled with fur; his right hand holds the elbow of his seat, and the left denotes the individual to be addressing some one.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

Engraved by C. G. Rasp.

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193. A drunken Silenus, his brows bound with ivy, and supported on his right by a nymph and on his left by a faun, clad in a scarlet mantle. The figures are seen to the knees.

3 *ft.* 9 *in.* by 3 *ft.* 2 *in.*—C.

Engraved by Bolswert and Vanden Steen.

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194. The Virgin seated, holding the infant Saviour in an erect position in her lap.

4 *ft.* 4 *in.* by 3 *ft.* 5 *in.*—C.

This composition occurs three times in this Catalogue.

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195. St. Jerome on his knees before a crucifix, and holding a stone in his hand, with which he appears to be striking his breast; a book lies open before him, and a lion is couching at his feet. A landscape forms the back-ground.

7 *ft.* 10 *in.* by 7 *ft.*—C.

Engraved by Beauvais.

A Picture representing the preceding subject was sold in the collection of M. Van Zwieten, . *Hague*, 1741. 480 *flo.* . 43*l.*

6 *ft.* 3 *in.* by 7 *ft.*—C.

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196. Bust of an old Man, with a beard and mustacheos.

2 *ft.* 1 *in.* by 1 *ft.* 10 *in.*—C.

ROYAL PALACE AT MADRID.

197. A Magdalen at her devotions; a group of angels are hovering above her. The figures are half the size of life.

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198. Portraits of two Princesses of the House of Austria, habited in the Order of the Carmelites of the Royal Convent. One of them is supposed to be the Infanta Donna Margarita.

4 ft. 2 in. by *3 ft. 4 in.*—C.

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199. Portrait of the Infant Don Ferdinand, brother to Philip IV. He is represented clad in armour, and wearing a hat turned up at the side; his right hand holds a baton, poised on the saddle, and with the left he is curbing in the reins of his prancing charger. An angel, bearing a thunderbolt, and attended by the bird of Jove, is descending to hurl destruction on the rebel army, a part of which is seen in the distance.

Drawn in lithography, in a work now publishing in Madrid.

This picture is probably a copy, with variations, from one by Rubens, now in the Munich Gallery.

There is also another Portrait of this Prince, of a half-length size.

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200. Portrait of a Lady. Small.

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201. A full-length Portrait of a Gentleman.

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202. Portrait of a Gentleman.

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203. Christ betrayed in the Garden of the Mount of Olives; a night scene.

Engraved by Donck.

This subject occurs three times in this Catalogue.

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204. The Incredulity of Saint Thomas. The composition, consisting of four figures, represents the Saviour standing on the right with a mantle round his loins; his face is seen in nearly a profile view, and his attention is directed to St. Thomas, who

His Majesty's Collection.

is bending to behold the prints of the nails in the hand of his Lord, and by the position of his hands appears to be uttering his sense of conviction, "My Lord and my God." Two other disciples stand on the farther side of St. Thomas.

4 *ft.* 9 *in.* by 3 *ft.* 7½ *in.*—C.

Now in the Hermitage Gallery at St. Petersburg.

205. Saint Francis, habited in the robes of his Order, holding the infant Saviour in his arms. A slight sketchy picture.

5 *ft.* 9 *in.* by 2 *ft.* 6.—C. *(about.)*

Now in the Musée at Brussels.

206. Saint Francis receiving the signs of the Stigmates. The saint, habited in the robe of his Order, is standing erect, with his hands extended and his countenance directed upwards to the miraculous appearance of the Saviour on the cross in the Heavens. A slight sketchy picture.

5 *ft.* 9 *in.* by 2 *ft.* 6 *in.*—C. *(about.)*

Engraved by Krafft, 1738.

Now in the Musée at Brussels.

HIS MAJESTY'S COLLECTION.

207. An Equestrian Portrait of Charles I. The monarch is seen in nearly a front view, with his head uncovered, and his dark hair flowing on a rich lace frill, which encircles the neck, and forms a fine relief to the brilliant suit of armour in which he is clad; his right hand grasps a baton poised on the housings of the saddle; the beautiful gray charger on which he is mounted is viewed in a fore-shortened position, advancing from under a lofty arch-way. His Majesty's equerry, Monsieur de St. Antoine (Duke d'Espernon), bearing the king's helmet, is on foot by his side.

10 *ft.* 6 *in.* by 8 *ft.*—C. *(about.)* Worth 3000*l.*

His Majesty's Collection.

Engraved by Baron and Lombart. The plate by the latter was afterwards altered, and the head of Cromwell substituted for that of His Majesty. The equerry was also obliterated, and the figure of a youth bearing a helmet introduced, with other considerable changes.

The liberal munificence of this elegant and highly-accomplished monarch was alone sufficient to induce the artist to exert his best skill in portraying his royal patron, whose fine form and expressive countenance were greatly in favour of the painter; and if any further incitement to success were wanting, the refined taste of Charles would have supplied it, for without question he was the only sovereign who has filled the British throne whose esteem and admiration of the fine arts prompted him to promote and encourage them with a princely liberality of which there is no parallel, excepting in that of His present Majesty George IV., whose magnificent reign will form a splendid epoch in the history of the arts.

Vertue, in his advertisement to the catalogue of the King's collection, emphatically observes, " He loved, he understood, he patronized the fine arts ;" and in another place states, " that the King, at one time, presented to Van Dyck and Mrs. Carlisle ultramarine to the value of 500*l.* ;" and in continuation adds, " that his Majesty, having an intention to decorate the walls of the Banqueting-house at Whitehall with pictures illustrating the ceremonies of the Order of the Garter, is said to have contracted to pay Van Dyck the sum of 80,000*l.* for that work." There is doubtless a serious error in this statement, which has been very properly corrected by Brian and other writers, who have reduced it to 8000*l.*

The above Picture is inserted No. 880, p. 76, in the collection of Charles I. ; and No. 17, in the Whitehall catalogue ; and again, No. 28, in the catalogue of the pictures in the Committee Rooms of Parliament House, and valued at 150*l.* In the sale of that monarch's effects in 1651, it was purchased by Van Lemput, a Dutch artist, for the sum of 200*l.* After the Restoration it was recovered by process at law, and replaced in the Royal Collection.

Now at Windsor Castle.

His Majesty's Collection.

A Study for the preceding picture, done in a free masterly manner, is in the collection of the Earl of Egremont.

6 *ft.* by 3 *ft.* 4 *in.*—C.

A Duplicate of the above picture was presented by Charles I. to Sir John Byron, of Newstead. This excellent portrait was purchased a few years back at the sale of the late Lord Byron's property, at Newstead, for the trifling sum of 90 *gs.*, and was bought for Sir John Borlace Warren, Bart.; now in the possession of Lady Warren, at Stapleford, Notts.

10 *ft.* 2 *in.* by 7 *ft.* 7 *in.*

A second Duplicate of the preceding picture (improperly ascribed to Van Dyck), said to have been presented to Earl Waldegrave by Charles I., is now in the collection of Earl Warwick.

The Writer is indebted for the following information, relative to this picture, to the friendly kindness of James Northcote, Esq. R. A. whose retentive memory, at the age of eighty-three, is as remarkable as his talents are excellent in his profession.

When a young man, he was applied to by the then Earl Waldegrave to recommend some one who would buy his collection of pictures (but it was on no account to be a dealer); it instantly occurred to him that no one was more likely to make the purchase than Sir Joshua Reynolds, to whom he mentioned it the same day. Sir Joshua seemed pleased with the offer, and begged him to inform his Lordship that he would wait on him the following Sunday, to view the collection; and at the time fixed, accompanied by Mr. Northcote, went in a post-chaise to the country residence of his Lordship. On entering the room, the attention of Sir Joshua was instantly riveted on the picture in question, for which he at once offered 500 *gs.* and 100 *gs.* each for several others; and before quitting the place he made an offer of 1000 *gs.* for the choice of seven pictures out of the whole collection. The opinion of so distinguished a connoisseur raised the expectation of the proprietor so high that he determined upon sending the whole to a public sale, which shortly after took place, when the Van Dyck was knocked down at 65 *gs.*, and bought by Earl Warwick, and the other pictures sold in proportion.

His Majesty's Collection.

An excellent Copy, after the King's picture, by Sir Peter Lely, is in the hall of the Middle Temple.

208. Portraits of Prince Charles, aged seven years, with the Princesses Elizabeth, Mary, and Anne, and James Duke of York. The prince, elegantly dressed in the costume of the period, in a red silk vest, hose, and stockings, and broad lace frill, stands in the centre, seen in a front view, with his left hand on the head of a large dog. His two eldest sisters are richly attired; the nearest one to the spectator, in white satin, is on his right; and his sister Anne is on the opposite side, holding her infant brother on a chair, at the foot of which lies a spaniel. Signed with the name of the artist, and dated 1637.

5 ft. 9 in. by *7 ft. 3 in.* Worth 1200 *gs.*

Engraved by Baron, R. Strange, and Cooper; in mezzotinto, anonymous; and etched anonymous.

This picture is inscribed No. 1, p. 123, in the catalogue of the effects of Charles I.

Purchased by His late Majesty of the Earl of Portmore.

Exhibited in the British Gallery in 1821.

209. Portraits of Charles I. and Henrietta-Maria. The king is represented in nearly a profile view, elegantly habited in a silk vest with slashed sleeves, a large frill of lace open work covering his shoulders, and a medal of the Order of St. George, enriched with jewels, suspended in front; the left hand is placed on the hilt of the sword, and the right hand advanced to take a laurel wreath presented him by the queen, who stands on the opposite side in a similar position, attired in white satin, with a rich lace kerchief and ruffles to correspond; her left hand holds a sprig of laurel. The crown, ball, and sceptre lie on a covered table behind the king.

Engraved by R. V. Voerst, C. J. Visscher (rare), and G. Vertue.

This picture is noticed in the catalogue of the effects of Charles I., No. 15, p. 37.

His Majesty's Collection.

210. Portrait of Charles I. He is represented in full length, standing erect in a kind of vestibule, with his right hand placed on his hip, and the left resting on the hilt of his sword; his countenance, denoting him to be about thirty-six years of age, is seen in a three-quarter view, with small pointed beard, mustacheos, and long dark hair; he is attired in his royal robes, composed of dark blue silk, lined and bordered with ermine, and wears the collar and medal of the Order of St George round his neck; the crown and ball lie at the base of a column in the back-ground. Dated 1636.

7 *ft.* 6 *in.* by 4 *ft.* 10.—C. Worth 1000 *gs.*

Engraved by R. Strange, and Cooke; and in bust, in an embellished oval, by R. White.

Exhibited in the British Gallery in 1818.

211. Portraits of Prince Charles, Princess Mary, and James Duke of York, children of Charles I. The prince, apparently about nine years of age, stands on the left, dressed in a red silk jacket and hose, and a broad lace frill; he leans his left arm on the base of a column, and holds his brother's right hand; the latter is dressed in petticoats, and wears a lace cap. His attention is turned to his sister, who stands on his right in nearly a front position, with her hands crossed on her waist. Two favourite spaniels are seated at their feet.

4 *ft.* 4 *in.* by 5 *ft.*—C. Worth 1200 *gs.*

Engraved by R. Strange, and Le Blonde.

Inserted No. 155 in the catalogue of the collection of James II.

Exhibited in the British Gallery in 1821.

212. Portraits of Charles I., represented in three different positions in the same picture. The centre one is seen in a front view; the one on the right in a profile; and the third, which is on the left, in a barely three-quarter view; his long dark hair falls on a rich lace frill, which covers his shoulders.

2 *ft.* 8 *in.* by 3 *ft.* 4 *in.*—C. *(about.)*

Engraved by W. Sharp.

His Majesty's Collection.

This beautiful and interesting picture was painted about the year 1637, for the purpose of having a marble bust executed from it by the Chevalier Bernini, at Rome, in whose family the picture remained until it was purchased by Mr. Irvine about the year 1796; it subsequently became the property of Mr. Champernowne and Walsh Porter, and was lastly in the collection of Wm. Wells, Esq. who ceded it to His Majesty in 1822, for 1000 *gs.*

It was put up for sale at Mr. Christie's in 1804, and knocked down at 450 *gs.*

Exhibited in the British Gallery in 1821.

The bust, executed by Bernini, is said to have been destroyed in the fire at Whitehall Palace, in 1697.

213. Portrait of Francis-Thomas, of Savoy, Prince de Carignan, when about thirty years of age, represented in a bare three-quarter view, with pointed beard, mustacheos, and long flowing hair falling on a broad square pendent collar. He is clad in armour, and holds in the right hand the end of a baton, which appears to be poised on a table; the left is placed on the crown of a helmet, lying on the same table.

Engraved by Paul Pontius.

Exhibited in the British Gallery in 1821.

See Description of a second Portrait of the above Prince.

214. Portraits of Thomas Killegrew and Thomas Carew. The former is seated, with his head reclining on his hand; and the latter, also seated, is engaged reading a paper.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

This picture was bought of Mr. Bagnols; it is signed A. Van Dyck, 1628.

Exhibited in the British Gallery in 1821.

215. Portrait of the Artist, with his left hand placed on his breast.

2 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

His Majesty's Collection.

Inserted No. 4, p. 126, in the catalogue of the effects of Charles I.

Exhibited in the British Gallery in 1820.

216. Portrait of Henrietta-Maria, consort of Charles I. The queen is elegantly attired in a white satin dress, adorned with pearls. Her face is seen in a three-quarter view, and the hands are crossed in front. A truly fine picture.

Inserted No. 1, p. 123, in the catalogue of the effects of Charles I.

Exhibited in the British Gallery in 1820. Worth 500 *gs.*

217. Portrait of Henrietta-Maria. The face is presented in a front view, with the hair tastefully falling in ringlets. A rich lace frill surrounds the bosom, and the dress is composed of white satin.

2 ft. 6 *in.* by *2 ft.* 1 *in.*—C. Worth 500 *gs.*

Inserted No. 343, in the catalogue of the collection of James II.

218. A third Portrait of Henrietta-Maria, represented in a profile view, with the hair disposed as it is in the preceding, with the dress of the same material, relieved with blue ribbons.

2 ft. 6 *in.* by *2 ft.*—C. Worth 500 *gs.*

Engraved by Robinson in 1827. A private plate done for an eminent collector.

Inserted No. 441, in the catalogue of the collection of James II.

These elegant portraits are admirable examples of the master.

Exhibited in the British Gallery in 1826 and 1827.

The preceding three portraits were painted for the purpose of being sent to the Chevalier Bernini, the sculptor, to make a bust from, as a companion to the one he had already made of Charles.

219. Portraits of George and Francis Villiers, sons of the Duke of Buckingham. The eldest, apparently about nine years of age, stands on the right of the picture, and is seen in

His Majesty's Collection.

a three-quarter view, with light hair. He is elegantly dressed in a silk vest, hose, and stockings, and a broad lace frill covering the shoulders; the right hand is placed on the hip, holding a mantle on that arm. His brother stands on his left; seen in a front view, with dark hair; he is also habited in silk, and wears a mantle, girt round the body, and held in front by the right hand; their shoes are decked with large bows. A room with a curtain, and a portion of a landscape seen through a window, compose the back-ground.

6 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C. *(about.)*

Engraved by Mac Ardell.

Inserted No. 749, in the catalogue of the collection of James II.

Exhibited in the British Gallery in 1820.

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220. Portrait of Sir Kenelm Digby. The countenance, representing a strongly-featured man, with sandy beard and mustacheos, is seen in a three-quarter view; the right hand, holding a mantle which covers his shoulder, is placed on his breast, and a sphere stands on a table by his side.

3 *ft.* by 2 *ft.* 4 *in.*—C. *(about.)*

Engraved by P. V. Voerst. Gaywood has also engraved a head of this gentleman.

Inserted No. 745, in the catalogue of the collection of James II.

Exhibited in the British Gallery in 1820.

There is a portrait of the preceding gentleman in the collection at Knowle, and another in the Bodleian Library, engraved by Cooper, in *Lodge's Memoirs.* The latter is an indifferent copy; the former very questionable.

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221. Portrait of Venetia, Countess of Digby, wife of Sir Kenelm Digby, represented sitting on a bank, with her hand on a dove; three angels, bearing a crown, are hovering over her head. A man bound, and two infants, blind and

His Majesty's Collection.

bound, lie at her feet. The allegory alludes to the purity of the lady's character.

4 ft. 6 in. by *3 ft. 4 in.*—C. *(about.)*

Inserted No. 771, in the catalogue of the collection of James II.

Exhibited in the British Gallery in 1820.

There is a print of Lady Digby, showing her face in nearly a front view, the hair falling in ringlets, a fur tippet over the shoulders, and the hands crossed in front, engraved by Hollar, in 1657.

A Portrait of the preceding Countess, said to have been taken after her decease, is in the collection of Earl Spencer, at Althorp.

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222. Portraits of Sir Kenelm Digby, his Wife, and two Sons.

2 ft. 3 in. by *2 ft. 5 in.*—C. *(about.)*

This picture is mentioned by Walpole, as having been copied by Peter Oliver, in miniature. The picture is at Sherborne, in Dorsetshire.

There is also a Portrait of Lady (styled Penelope) Digby, in the Dulwich Collection, taken after her decease. She is represented as if reposing in bed, leaning her head on her right hand. A withered rose lies on the sheet.

2 ft. 3 in. by *2 ft. 5 in.*—C. *(about.)*

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223. Portrait of Inigo Jones. The face, which is seen in a three-quarter view, represents a man about sixty years old, with a gray beard and mustacheos; a velvet cap covers the head, and a plain square-shaped collar falls over his shoulders. The dress is a plain doublet buttoned in front; one hand is placed on the hip and the other holds a sheet of paper.

2 ft. 1 *in.* by 1 *ft.* 8 *in.*

Engraved by R. V. Voerst. This print is copied by H. Cook, to illustrate Dallaway's edition of Walpole. A head of the same is engraved by Gaywood. Val. Green has also given a print from

a picture then in the Houghton Gallery; and there is another print by Spilsbury.

Exhibited in the British Gallery in 1820.

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224. Portraits of Charles I., his Queen Henrietta-Maria, and their Sons, Charles and James. The king, attired in royal robes, is seen in a front view, seated in an arm-chair, his right hand placed on a covered table, on which are the regalia of England; his left rests on the arm of the chair. His son, prince Charles, stands by him, with both hands placed on his knee; and on His Majesty's left is seated the queen, with the infant James in her arms; between the columns of the vestibule (in which their majesties are represented) is seen in the distance the tower of London.

11 *ft.* by 8 *ft.*—C. *(about.)*

Engraved by Baron, R. Strange, and F. A. David.

In the catalogue of the king's effects, made after his decease, No. 12, p. 4, this magnificent picture was valued at 150*l.*

Exhibited in the British Gallery in 1820.

A Sketch in chalk, the first idea for this group, is in the collection of the late Sir Thomas Lawrence, P. R. A.

A Duplicate of the preceding, probably the one, No. 1, p. 130, in the catalogue of the effects of Charles I., formerly in the Orleans Collection, is now in the possession of the Duke of Richmond; engraved by Massard and F. A. Dennel.

Valued in 1796 at 1000 *gs.*, and bought by —— Hammersley, Esq.

Put up for sale in Mr. Brian's Collection in 1804, and knocked down at 1500 *gs.*

A third Picture, of the same composition, is in the possession of the Duke of Devonshire.

10 *ft.* 1 *in.* by 7 *ft.* 8 *in.*—C.

Portraits of Charles I., with his son Charles standing by his knees, probably a repetition of that group in the preceding picture, is in the collection of the Earl of Normanton.

His Majesty's Collection.

225. Portrait of Madame Maria-Clara, la Duchesse de St. Croix. A full-length figure, represented in a walking position, one hand is advanced to put aside a curtain, and the other is lifting the skirt of her robe as she ascends a step. A beautiful production.

6 *ft.* 6 *in.* by 4 *ft.* *(about.)*

Engraved half length, with variations, by P. de Jode.

Exhibited in the British Gallery in 1828.

A Duplicate of the preceding, with slight variations, in the dress and other parts, is in the collection of Earl Warwick.

6 *ft.* 6 *in.* by 4 *ft.*—C. *(about.)*

A Portrait, entitled Beatrix Cosantia Cantecroyana, which appears to be the same lady, is engraved by P. de Jode.

There is a Portrait of the preceding lady represented in nearly a front view, with thick bushy hair, attired in a splendid silk dress, with a stiff lace frill round the shoulders and a string of pearls suspended in front, with one end attached to a bow of ribbon; the hands fall gracefully at the side.

Engraved by C. Woumans.

226. Portrait of John Malderus, Bishop of Antwerp. He is represented in nearly a front view, seated in an arm-chair, with a book in one hand and the other placed on the elbow of his seat; a square-shaped cap covers his head, and he is dressed in his priestly robes, with a cross suspended in front.

Engraved by Hollar, 1645; and Lommelin; and etched by A. B. D.

A Duplicate of the preceding is in the Antwerp Academy.

227. Portrait of Charles II., when a boy aged eleven years. He is represented in a front view, standing erect, clad in a suit of armour, with a lace frill round his neck, and wearing buff boots; the right hand holds a pistol, and the left is placed on a helmet adorned with plumes of feathers.

4 *ft.* 11 *in.* by 4 *ft.* 3 *in.*—C.

Engraved by Mouzyn.

His Majesty's Collection.

Inserted No. 753, in the catalogue of the collection of James II.
Exhibited in the British Gallery 1829.

228. Portrait of Henry, Duke of Gloucester.

229. Portrait of Mrs. Margaret Leman.

Vide No. 498, *p.* 43, in the collection of James II.

There is a print of this lady, with the face turned above three quarters from the spectator, and the body seen in a side view (the fingers of only one hand are seen), engraved by Hollar, 1646; and in reverse by Morin, and Lommelin. A second print of this lady, in which both hands are shown, one of them holding a bunch of flowers, is engraved by R. Gaywood; and in reverse, anonymous.

There is a Portrait of this lady in the collection of Earl Spencer, at Althorp; and another, representing her in the character of Judith holding a sword, is in the possession of Earl Waldegrave.

230. Portrait of Anne Clifford, Countess of Dorset.
Exhibited in the British Gallery in 1820.

231. Portrait of the Duchess of Richmond, represented in the character of St. Agnes. She is elegantly attired in a satin dress, seated on a bank, with a palm-branch in one hand and the other placed on a lamb.

7 *ft.* 3 *in.* by 4 *ft.* 5 *in.*—C.

Engraved by Brookman.

This picture is inscribed No. 25, in the catalogue of the effects of Charles I.

Exhibited in the British Gallery in 1820.

There is a Portrait of the Duchess of Richmond, which represents a lady of a very thin countenance, seen in a three-quarter view; her dark hair is arranged in curls; she is elegantly dressed in silk, with a rich blue kerchief, ruffles, and scarf; both hands are engaged with a bunch of roses.

Engraved by J. Vander Bruggen, 1682.

His Majesty's Collection.

232. A full-length Portrait of Gaston, Duke of Orleans. He is represented standing erect, the face seen in a three-quarter view, with long flowing hair; a rich lace frill covers the shoulders, and he wears a cuirass over a yellow coat with richly-embroidered sleeves; the hose is also braided with gold lace; the body is girt with a scarf, and the Order of the Holy Ghost is suspended in front; his right hand holds a baton, and the left is placed on a helmet.

6 *ft.* 6 *in.* by 3 *ft.* 8 *in.*—C. *(about.)*

Exhibited in the British Gallery in 1826 and 1827.

A Duplicate of the preceding is in the collection of the Earl of Radnor.

There is a print of the Duke of Orleans (half length), engraved by Vosterman; and a second, in an oval embellished with fruit, by Van Sompel; and in small by P. de Jode.

The former print was done from a picture painted *en grisaille*, now in the collection of His Grace the Duke of Buccleugh.

9 *in.* by 7½ *in.*—P.

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233. A View of the old Palace at Greenwich, in the foreground of which is introduced a party of ladies and gentlemen, among whom are portraits of Charles I., Henrietta-Maria, Lord Arundel, and other persons of distinction. A slight and freely-painted picture.

3 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C. *(about.)*

Exhibited in the British Gallery in 1826.

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234. The Marriage of St. Catherine. The composition exhibits the Virgin seated in the right, holding the infant Saviour on her knee, before whom St. Catherine is bowing in adoration, and extending her right hand to receive a ring which the infant is prepared to place on her finger; her left, holding a palm branch, rests on a broken wheel; this interesting scene excites the attention of the Virgin, who has a wreath of flowers in her right hand to crown the primitive female martyr. The

His Majesty's Collection.

divine expression and graceful elegance of the Virgin, and the splendid colouring and masterly handling of the Infant, merit the highest commendation; and it is greatly to be regretted that the countenance of the saint is not equally excellent: with this exception, it may justly be considered one of the choicest examples of the artist's pencil. The superlative beauty of the Virgin has long acquired for the picture the distinguished appellation of *La plus belle des Vierges.*

3 ft. 10 *in.* by *3 ft.* 8½ *in.*—C.

Engraved (very indifferently) by Lommelin.

It was formerly in the collection of the Chevalier de Burtin, at Brussels, on whose decease it was imported into this country, in 1820, and sold to His Majesty for 2500 *gs.*

Exhibited in the British Gallery in 1826 and 1827.

A Drawing in bistre (a Study for the preceding picture) was sold in the collection of the Prince de Conti, 1777. . 300 *fs.* 12*l.*

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235. Christ healing the Paralytic. The composition, consisting of five figures, is disposed on the right of the picture; in the centre of the group is the Saviour seen in nearly a front view, with his arms extended and his attention directed to the paralytic, to whom he has uttered the command, "Arise, take up thy bed and walk;" the man, who has just been restored to health, full of gratitude for the benefit, is bending in adoration before him; the favourite disciple, John, is on his left, and two others of his followers are on his right, witnessing with lively interest the miracle. The figures are of the size of life, and seen to the knees.

3 ft. 10½ *in.* by *4 ft.* 9 *in.*—C.

Engraved by P. de Jode; and Meyssens.

This capital picture is painted with such breadth of effect and vigour of colour, and approximates so nearly to the manner of Rubens, that it passed for many years as a work by his hand, and was sold as such in the

Collection of Martyn Robyn, *Bruss.* 1758. . 3700 *flo.* 331*l.*

and subsequently, under the name of its real painter, in the

His Majesty's Collection.

Collection of Chevalier Verhulst, 1779. . 4777 *flo.* 429*l.*
——— M. F. Pauwels, . . 1803. 11,666 *flo.* 1049*l.*
——— Smeth Van Alpen, . 1810. 19,200 *flo.* 1728*l.*
——— La Fontaine (Christie) 1811. . . . . 3300*l.*

In the latter sale the price was factitious, as it had been previously sold to His Majesty.

Exhibited in the British Gallery in 1826.

A Duplicate of the preceding, by a scholar, is in the Munich Gallery.

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236. A Study of three Horses with their Riders. This masterly sketch is supposed to have been done for the design of an equestrian portrait of the Duke de Moncada.

1 *ft.* 6 *in.* by 2 *ft.*—P.

Collection of Sir George Yonge, Bart. 1806. . . . . 215 *gs.*

Exhibited in the British Gallery in 1826 and 1827.

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237. Portraits of Sir Balthazar Gerbier and his Family, consisting of his wife and nine children. Lady Gerbier is seated on the right with an infant in her arms, and Sir B. Gerbier stands behind her, leaning on the back of the chair; the children, forming various groups, are distributed before them in a vestibule, from whence is seen the distant landscape.

7 *ft.* by 10 *ft.*—C.

Engraved by Mac Ardell, Brookshaw, and Walker.

Exhibited in the British Gallery in 1820, under the name of Rubens.—*Vide that Master's Works, Vol.* II., *p.* 314.

There is a print Portrait of this gentleman, taken at the age of forty-two. The face is represented in a three-quarter view, with long hair, mustacheos, and a small tuft of beard; the dress consists of a black vest with open sleeves, a cloak, and a broad plain white collar; the right arm leans on a table, and the left hand (in which is a paper inscribed *Vivat Buckinghamii)* is placed on the right wrist. Dated 1634. Engraved by P. Pontius; and again (in small and reversed) by Meyssens *ex.*

His Majesty's Collection.

Sir Balthazar was an eminent miniature painter, who first distinguished himself in Italy, and was afterwards appointed artist in miniature to Charles I., who honoured him with knighthood; his talents and political tact obtained him the confidence of His Majesty, and he was charged with a commission to Brussels, in 1630, and on his return was made master of the ceremonies at the Court; his prosperity, however, depending rather upon certain obsequious services rendered the king or his favourites, than for any pre-eminent merit as an artist, experienced a sad reverse in his old age.—*Vide* Dallaway's *Walpole, p.* 114.

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238. Portraits of Sir Endymion Porter, with his Wife and three Sons.

3 ft. 7 in. by *5 ft. 3 in.*—C.

This picture was bought at the sale of the Duchess of Buckingham, for His late Majesty, for 60 *gs.* It is No. 112 in the catalogue of the collection of Sir Peter Lely.

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239. Portrait of Legerus Van Hontsum, a canon of the cathedral at Antwerp. He is represented as about fifty years of age, of a thin spare countenance, a pointed beard, and scanty hair; seen in a three-quarter view. He is dressed in a black vest and robe, and a plain white pendent collar, and holds a book and a cap in the left hand, while the right is extended and holding up his robe.

3 ft. 2 in. by *2 ft. 4 in.*—C.

Engraved by Lommelin.

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240. Portrait of Catherine Howard, Duchess of Lennox. Her fair countenance, denoting twenty-five years of age, is seen in a three-quarter view, looking to the right; her dark hair, adorned with pearls, falls in ringlets on the left shoulder. The dress is composed of plain white satin, with full sleeves, and

His Majesty's Collection.

a train of raven-gray silk, attached to the waist by a bow of the same colour; the hands cross each other in front, and a bracelet of pearls decorates the right arm.

3 ft. 2 in. by *2 ft. 4 in.*—C.

Engraved by A. Lommelin.

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241. Portrait of Count Henry Vandenburgh, clad in armour.

3 ft. 11 *in.* by *3 ft.* 4 *in.*—C.

No. 3, of the Whitehall pictures; inserted in the catalogue of the effects of Charles I.

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242. Portrait of Nicholas Laniere, master of the band to Charles I.

3 ft. 6 *in.* by *3 ft.*—C.

Inserted No. 35, p. 90, in the catalogue of the effects of Charles I.

Laniere is stated to have assured Sir Peter Lely that he sat to the artist seven entire days, and during the whole of that time Van Dyck would not suffer him to see the picture until he was satisfied with it himself, and that this portrait procured his invitation to England. According to Walpole, it was afterwards in the possession of the Lord Chancellor Henly, at the Grange.

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243. Portrait of Charles I., represented in nearly a profile view, clad in armour, and mounted on a cream-coloured horse, attended by his equerry bearing his helmet.

3 ft. 2 in. by *2 ft.*—C.

Inserted No. 3, p. 152, in the catalogue of the effects of Charles I.

The original Study for the large picture in the Marlborough Collection.

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244. Portrait of a fine liver-coloured spaniel.

Inserted No. 382, p. 33, in the catalogue of the pictures of James II.

His Majesty's Collection.

245. A Madona, represented the size of life.

Inserted No. 464, p. 40, in the catalogue of the pictures of James II.

246. Cupid and Psyche, in a landscape.

Inserted No. 159, p. 14, of the catalogue of the collection of James II.

247. The infant Saviour embracing St. John. The former, nearly naked (a red scarf covering only his loins, and floating behind), stands with his hand on the face of St. John, who is bending on one knee before him with his hands crossed on his breast; a reed, cross, and a scroll lie by his side, and a globe is behind the Saviour.

2 *ft.* 1¼ *in.* by 1 *ft.* 8 *in.*—P.

Engraved by T. Burk, from a picture at that time in the collection of Charles II., and is inserted No. 330, p. 29, in the catalogue of the collection of James II.

A Duplicate of the above picture is also engraved by P. de Jode, 1666, from a picture at that time in the collection of Sir Peter Lely, and now in that of Edward Gray, Esq.

248. Portrait of James I.

This picture has always been attributed to the hand of Van Dyck; but as that artist did not arrive in England until five years after the decease of James, it could not consequently have been painted from the life, and was probably done by the command of his patron, Charles, from some indifferent picture.

Exhibited in the British Gallery in 1820.

A print Portrait of James, representing the face in nearly a front view, with a full ruff, and the Order of St. George attached to a ribbon suspended in front, is engraved by Faber, and a second by J. Smith. Dated 1721.

249. Portraits of the Queen Consort of James I., the Queen of Bohemia, and Prince Henry, wearing a suit of armour.

National Gallery.

These pictures are also ascribed to Van Dyck, and, if correctly so, must have been copied from inferior portraits.

250. Portrait of a Roman Emperor.

This picture is stated to have been painted by order of Charles, to complete a set of the twelve Emperors; the eleven being by the hand of Titian.

NATIONAL GALLERY.

251. A Portrait, styled Gevartius*. It represents a gentleman, about sixty years of age, seen in nearly a front view; the hair is thin and gray, as are also the beard and mustacheos. A full white ruff adorns the neck, and a black mantle envelopes the body.

2 ft. 7 in. by *2 ft. 2 in.*—P.

Engraved by Sievier, T. Woolnoth, and George Doo.

This universally-admired picture is remarkable for the beauty, freshness, and variety of its tints, and the rich *impasto* with which it is painted, or rather modelled. The capacious forehead exhibits in perfection the smooth polish of nature which that part presents, and expresses at the same time the delicate undulations of the *os frontis;* the soft and lucid peculiarity of the eyes are given with equal fidelity, and convey the studious intelligence of the individual. Tradition states that the artist was so sensible of the excellence of this production, that he frequently carried it with him as an example of his talents. But, with all due deference to its numerous admirers, there are many pictures by this artist's hand which are much more agreeable to the eye of the connoisseur, having less of the manœuvre of the palette about them.

* This is evidently an error, as Gevartius was not more than thirty or thirty-five years of age at the time the picture was painted, and from the similitude of the countenance to the portrait of Vander Gheest it is probably the portrait of that person.—*See descriptions of both these gentlemen in this Catalogue.*

National Gallery.

Sold at Mr. Christie's, ... 1796. . . . 230 *gs.*
Collection of Mr. Brian, ... 1798 . . . 340 *gs.*
It would probably now sell for 700 *gs.*

252. The Archbishop Ambrose refusing the Emperor Theodosius admittance into the Church, after the massacre committed at Thessalonica. The composition, consisting of eleven figures, represents the emperor bare headed, and clad in armour, advancing in a submissive attitude to the porch of the church at Milan, in which he was desirous of doing penance for his crimes; he is there met by the archbishop, attired in his archiepiscopal robes, with a mitre on his head; the prelate's hands are extended in a repelling position, and his countenance indicates the dignified rebuke which he made on the occasion, "That private contrition is not an atonement for a public offence."

4 *ft.* 10 *in.* by 3 *ft.* 9 *in.*—C. Worth 800 *gs.*

Engraved by Sievier.

Although the artist borrowed the composition of this excellent picture from one done by Rubens (*see that Master's Works*, Vol. II., p. 79, now in the Vienna Gallery), he has made such judicious alterations in the position and air of several of the heads, in the correctness of drawing the figures, and other improvements, and also painted it on such a very reduced scale, that, unlike most copies, it possesses masterly freedom of handling, abundance of fine expression, and beautiful richness of colouring; and, indeed, every thing which an original should possess.

It was formerly in the collection of the Earl of Scarborough, at the sale of whose effects it was purchased by Mr. Elwyn, who sold it to Mr. Angerstein.

MARLBOROUGH COLLECTION.

253. Portrait of Mary, Duchess of Richmond, habited in a dark blue silk gown and a tawny-coloured mantle. She is in the act of taking a pair of gloves from a silver salver, handed by a little girl. An excellent picture.

7 *ft.* 4 *in.* by 4 *ft.* 2 *in.*—C. *(about.)*

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254. Portrait of the Duchess of Richmond, in a blue silk dress; her right hand holds a scarf.

2 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C.

A Portrait of the preceding Duchess was sold in the collection of Sir Peter Lely, No. 117 in the catalogue, 1680 . . . . 61*l.*

7 *ft.* 3 *in.* by 4 *ft.* 4 *in.*

There is a print Portrait of the Duchess of Richmond, with a thin face, seen in a three-quarter view; she is elegantly attired, and holds a bunch of roses in her right hand, out of which she is taking one with her left. Engraved by Vander Bruggen, 1682.—*See p.* 68.

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255. Portrait of Charles I., seen in nearly a profile view, clad in armour and mounted on a fine roan charger; his right hand is placed on the end of a baton, and the left curbs the reins of his steed. The king is attended by his equerry, Sir Thomas Morton, on foot, bearing his helmet. A skirmish of cavalry is seen in a distant part of the landscape, which forms the back-ground.

12 *ft.* by 9 *ft.* 6 *in.*—C.

This is apparently a later production than the one in his Majesty's Collection. It was purchased by John, Duke of Marlborough, at Munich. A picture corresponding with the above (perhaps the sketch) is inserted No. 1076, p. 91, of the collection of James II.

Exhibited in the British Gallery in 1815.

A Study for the preceding picture was sold in the collection of Hart Davis, Esq. . . . . 1814. . . . . 95 *gs.*

There is a finished Study for the same in His Majesty's Collection.

Marlborough Collection.

256. Portrait of Charles I., seen in a three-quarter view. The dress is composed of black silk, with slashed sleeves; a medal attached to a blue ribbon is suspended round his neck, and his right hand is placed on his side.

Engraved by P. de Jode.

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257. The companion. Portrait of Henrietta-Maria. The face is turned above three-quarters from the spectator; the right hand is advanced to take up a bunch of roses from a table, and the left is slightly raising the skirt of her white satin robe.

3 ft. by *2 ft. 4 in.*—C.

Engraved by P. de Jode.

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258. Portraits of Lord Strafford, and his secretary, Sir Thomas Mainwaring. The former, seen in a front view, is seated on the right, holding a paper in his left hand; his secretary is seated on the left, occupied in writing at a table.

3 ft. 4 in. by *4 ft. 6 in.*—C.

This is probably the picture sold in the collection of Sir Peter Lely, ... 1680. . . . . 81*l.*

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259. Portrait of Catherine Hastings, Countess of Chesterfield, represented in a three-quarter view, dressed in red silk, and fur.

2 ft. 6 in. by *2 ft. 1 in. (oval.)*

A full-length portrait of this lady is engraved by Gunst.—*See description in this Work.*

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260. A whole-length Portrait of Henrietta-Maria, elegantly attired in a dark blue silk robe, with the bodice adorned with pearls, and a mantle lined with ermine; a bottle, with flowers in it, stands on a table by her side.

7 ft. by *4 ft. 2 in.*—C.

Engraved by Gunst.

Marlborough Collection.

261. Portrait of the Duchess of Buckingham, with her two Sons and a Daughter. The duchess, dressed in black silk, is seated in an arm-chair, pressing a miniature to her bosom with one hand, and holding the hand of her son in the other; the youth is habited in white satin.

8 *ft.* by 6 *ft.*—C. *(about.)*

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262. Time clipping the wings of Love, personified by an old man with wings, holding a cupid on his knee and clipping one of his wings with shears; a scythe lies at his feet. A landscape forms the back-ground.

4 *ft.* 10 *in.* by 3 *ft.* 8 *in.*—C.

Engraved by Mac Ardell, Valentine Green, and Schinck.

A Picture representing this subject was sold in the collection of

Van Loo, ...	*Amst.* 1713. .	3000 *flo.*	270*l.*
Collection of M. Cocklers . . .	1789. .	5700 *fr.*	228*l.*

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263. The Virgin and Child. The composition represents the Virgin clothed in a scarlet vest, with blue sleeves and a blue mantle, holding the infant Saviour erect at her left side, with both hands under his arms; his countenance and attention is turned from his parent, while at the same time he bends slightly towards her, and extends his right hand to her bosom; his left holds the white linen which surrounds his loins; some blue drapery, thrown across the scroll of a couch, is under his feet; her beautiful expressive countenance and eyes are raised to heaven. A portion of a pillow and an obscured sky form the back-ground.

4 *ft.* 1 *in.* by 3 *ft.* 9 *in.*—C.

A Picture agreeing precisely with the above description, and indubitably the original, of superlative beauty, possessing the mellow richness and brilliancy of colour of Titian, with the most chaste and elegant design, and an expression in the countenance of the

Marlborough Collection.

Virgin perfectly divine, is in the splendid collection of Lord Francis Leveson Gower, at Bridgewater House.

4*ft.* 7 *in.* by 3*ft.* 4 *in.*—P.

A third Picture, being a repetition of the preceding, is in the Dulwich Gallery.

4*ft.* 8 *in.* by 3*ft.* 5 *in.*—C.

The above subject and composition is engraved by Pontius, Carmona, Finden, and Salvador. The latter took his print from a picture then in the collection of the Count Vincii, in 1757.

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264. The Assumption of the Virgin. The Virgin, clothed in white raiment, her countenance directed upwards and her arms extended, expressive of her approach to the beatific presence, is borne aloft on clouds, and accompanied by angels, two of whom bear a cross, and a third has a crown of thorns.

3*ft.* 10 *in.* by 3*ft.* 4 *in.*—C.

Engraved by Lucas Vosterman.

A Picture differing a little from the preceding, and also an excellent work of this master, is in the collection of Thomas Hope, Esq.

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265. Date Obolum Belisario. The Roman general, whose successful courage and skill excited the envy of the tyrant Justinian, is represented as deprived of his sight, and sitting by the way-side with a staff in one hand, and the other extended to receive the donation of a charitable female. On the opposite side are two other females, apparently influenced by similar feelings of kindness; and nearer the front stands a youthful soldier, viewing with emotions of sympathy the humiliating state of the persecuted warrior.

Engraved by Scotin, from the picture now in the collection of the Duke of Devonshire.

Walpole says, that it was purchased at Paris, by Lord Burlington, with a picture by Luca Giordano, for the sum of 1000 *gs.*

The same writer speaks of the Belisarius as a doubtful work, and in this opinion the Writer fully coincides.

The travelling pocket-book belonging to Van Dyck, in which are a variety of sketches after Titian and other artists, is also in the possession of the Duke of Devonshire.

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266. Portrait of a Gray Horse, with a long flowing mane, and having a saddle-cloth on his back; the position of the animal denotes that of halting from a trot. A Study.

1*ft.* 7 *in.* by 1*ft.* 5 *in.*—C.

In the Dulwich Gallery.

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267. The Regalia of England, consisting of the crown, the sceptre, the ball, and red velvet cushion, tastefully composed. A masterly study, done evidently for a model.

In the possession of a Dealer at Berlin, 1825. . . . . 80*l.*

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268. The Holy Family, with Angels. The Virgin, clothed in a crimson vest and blue mantle, is seated on a bank in the right, holding the infant Saviour erect on her knees, and St. Joseph is seated behind her. The attention of the holy persons is directed to a company of eight angels, who are dancing in a ring before them.

7*ft.* by 9*ft.* 1 *in.*—C.

Engraved by S. G. and J. G. Facius.

Collection of M. Van Loo, *Amst.* 1713. 12,050*flo.* 1080*l.*

——— M. Valkenburg, *Rott.* 1731. 12,150*flo.* 1093*l.*

Inserted No. 20, p. 171, in the catalogue of the effects of Charles I.

This picture was valued at only 40*l.* and was doubtless purchased by a foreign speculator. It was subsequently bought by the Earl of Orford for the sum of 800*l.*, for the Houghton Collection.

The whole of this valuable assemblage of art was sold to the Empress Catherine of Russia, for 36,000*l.*, having been previously valued at 40,555*l.*, in 1795.

Now in the Gallery of the Hermitage at St. Petersburgh.

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269. The Holy Family, with Angels. A Picture of a smaller size, and the same composition as the preceding, with

the addition of a choir of four angels in the clouds, which are of superlative beauty.

3 ft. 8 *in.* by *4 ft.* 9½ *in.*—P. Worth 2000*l.*

Engraved by Bolswert.

This delightful picture embodies every thing that is excellent in that master's works, its rich and mellow tones vie with the finest productions of Titian. The subject, exhibiting an agreeable conception, is tastefully composed, the figures are drawn with admirable correctness and grace, and are animated with a propriety of expression indicative of innocence and beatitude; every part is finished with studious care and a rich *impasto* of colour. The effect of sunshine pervading the scene contributes in the happiest manner to the general sentiment of the subject.

Now in the collection of Prince Talleyrand.

A Study for several of the angels dancing in the preceding picture, done with a free pen, is in the collection of Sir Thomas Lawrence, P.R.A.

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270. Thirty-seven Portraits of celebrated Artists and distinguished Persons, painted *en grisaille*, for engravers to work from.

9½ *in.* by 7½ *in.*—P.

They are severally described in this Catalogue.

Collection of Sir Peter Lely, 1680, 115*l.* Bought by Ralph Montague, Esq.

Now in the collection of the Duke of Buccleugh.

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271. Portraits of a Dutch family.

Bought by Mr. Drax for 110*l.*

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272. Portraits of Peter's family, 155*l.*

(Perhaps Sir Peter Lely is meant).

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273. Portrait of Thomas Killegrew, 83*l.*

The above three and two following pictures were sold in the collection of Sir Peter Lely in 1680, but the brevity of the titles prevents the Writer identifying them.

274. Portrait of Sir William Pye, 40*l.*

275. Portrait of Lady Pye, 27*l.*

The above, with other information relative to pictures by Rubens and Van Dyck, is copied from a curious MS. catalogue of the collection and effects of Sir Peter Lely, in the possession of Messrs. Moltino and Graves.

Sir Peter's collection sold for upwards of 8000*l.*

276. Achilles discovered among the females at the court of Lycomodes. A composition of seven females and three men.

Engraved by Vanden Wyngaerde.

Collection of M. Van Loo, *Amst.* 1713. 3100*flo.* 279*l.*

A Sketch for the preceding is in the possession of Sir William Beechey.

Exhibited in the British Gallery in 1829.

277. The School of Love.

4*ft.* 6*in.* by 5*ft.*—C.

Probably a copy of the Garden of Love by Rubens.

Collection of M. Van Loo, . . . 1713. . 3600*flo.* 324*l.*

278. Four Cupids at play together.

4*ft.* by 5*ft.*—C.

Collection of M. Van Loo, . . . 1713. . 3121*flo.* 281*l.*

279. Rinaldo and Armida. The hero is represented reclining on the ground, with his head lying on the lap of Armida, who is arranging her beautiful locks at a mirror held by a cupid; nine other cupids are sportively playing around the lovers.

5*ft.* 8*in.* by 4*ft.* 6*in.*—C.

Engraved by P. de Jode.

Collection of M. Van Loo, . . . 1713. . 1000*flo.* 90*l.*

280. Portraits of a Lady and Gentleman and their five Children. The father of the family is represented seated tuning a guitar, and the mother (also seated) has an infant in her arms.

This picture is mentioned in high terms by Mensaert, in a work entitled *Le Peintre Curieux;* it was then in the collection of the Count de Riboncourt, at Brussels.

A Picture of a similar description was sold in the collection of M. Six, ... 1734. . 3400*flo.* 306*l.*

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281. Portrait of a Gentleman with long flowing hair, dressed in black figured silk, relieved by a broad plain white collar; he has on large buff boots, and is seated on a chair playing on a guitar; his cloak is thrown across his lap.

Engraved in the Poulain Gallery.

5 *ft.* by 3 *ft.* 4 *in.*—C.

Collection of Marquis de Brunoy, 1749. 6000*fs.* (LeBrun) 240*l.*
——— M. de Poulain, . . 1780. . . 2406 *fs.* 96*l.*
——— Chevalier Lambert, 1787. . . 1800 *fs.* 72*l.*
——— Lucien Buonaparte, 1816. (by Mr. Stanley) 80 *gs.*

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282. Portrait of Thomas Parr.

Collection of Prince de Carignan, 1742. . . 1400 *fs.* 56*l.*

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283. Portraits of an English family, composed of twelve persons, probably that of Sir B. Gerbier.—*See description.*

Collection of M. Vervoort, *Bruss.* 1746. . . 1200 *flo.* 108*l.*

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284. Portrait of a Lady with an infant in her arms. Mentioned by Deschamps, in *La Vie des Peintres.*

4 *ft.* by 3 *ft.* 1 *in.*—C.

Collection of the Duc de Tallard, 1756. . . 1900 *fs.* 76*l.*

A similar picture was sold in the collection of Van Halen, *Amst.* 1749. . 1000*flo.* 90*l.*

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285. Portrait of a Gentleman, habited in a black dress and a broad white ruff round his neck, with his hat in his hand.

4 *ft.* by 3 *ft.* 1 *in.*—C.

Collection of the Duc de Tallard, . 1756. . 550 *fs.* 22*l.*

286. Two Portraits; one represents a gentleman dressed in black, relieved by a white frill round his neck; he is seated in an arm-chair, taking up a paper from a table.

287. The Companion. A Lady, richly habited in the elegant costume of the period, holding a child by the hand.

5 ft. 3 in. by *3 ft. 5 in.*—C.

Collection of Gaillard de Gagny, . 1762. . 2050 *fs.* 82*l.*

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288. Portrait of the Artist. He is seated at a table playing on a guitar, and is accompanied by a youth, who stands by his side, playing on a flute.

Collection of M. Capello, . *Amst.* 1767. . 1700 *flo.* 153*l.*

A Picture corresponding with the above description was sold in the collection of M. Smeth Van Alpen, *Amst.* 1810. 700 *flo.* 63*l.*

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289. Portraits of Cornelius and Lucas de Wael. The former, dressed in a black vest and a pendent lace frill, is seated in front, with his right arm over the back of the chair, while his brother, habited in a white satin dress, stands behind him with his right hand placed on the base of a column and the left at his side, in an attitude of address.

Engraved by Hollar, 1646; and in reverse by Gaywood.

Sold with the whole collection of Madame de Reuver, at Haarlem, in 1730, to the Prince of Hesse Cassel.

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290. A capital Picture, composed of seven figures, representing the Portraits of some distinguished family.

Collection of Burgomaster Six, *Amst.* 1734. . 3400 *flo.* 306*l.*

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291. Venus bewailing the Death of Adonis. The goddess, clothed in red drapery, is bending on one knee by the side of her deceased favourite; her arms are extended, and her streaming eyes raised towards heaven; on her right is Cupid, participating in his parent's grief, and in the opposite side are

three dogs. A richly-wooded landscape forms the background.

4 *ft.* 5 *in.* by 6 *ft.* 9 *in.*—C.

Collection of M. Bout, . . *Amst.* 1733. . 735 *flo.* 66*l.*

A similar composition is described in the Desenfans' Catalogue; and Cochin, in his *Voyage d'Italie*, mentions a picture of the same subject then in the Palavacini Palace, at Genoa.

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292. Portraits of the Nassau family; consisting of the Duke, who is seated in an arm-chair, with the Duchess (also seated) by his side, a son leaning on his mother's knees, and three daughters standing before them, the eldest of whom has a rose in her hand. Their dresses are of the most costly description, and they are represented in a noble vestibule, the pillars of which are in part covered by a curtain.

9 *ft.* 6 *in.* by 8 *ft.* 6 *in.*—C.

Engraved by Baron.

Collection of Van Zwieten, *Hague*, 1741. . 5000 *flo.* 450*l.*

Now in the collection of Earl Cowper.

This splendid picture is now worth from 1200 *gs.* to 1500 *gs.*

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293. Portrait of N. Rockox. He is represented sitting near a table.

Collection of Van Halen, . . . 1749. . 1000 *flo.* 90*l.*

The preceding is probably the one engraved by Vosterman, which represents him seated in an arm-chair, habited in a black formal vest, a furred cloak, and a full plaited ruff round the neck, and the face, which is seen in a three-quarter view, denoting him to be about fifty; the left hand holds a paper, and the right is placed on a covered table, on which are two busts, two books, and six medals. Painted in 1625.

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294. The seven Acts of Mercy. The composition consists of nineteen figures, among whom the artist has introduced his own portrait (seen in a profile view) as if occupied in writing. Signed, and dated 1629.

3 *ft.* 5 *in.* by 2 *ft.* 7½ *in.*—C.

This picture is said to have formerly decorated the tomb of De Hur Waresguiel, in a church in Flanders.

Collection anonymous, *Rotterdam*, 1752. . 1000 *flo.* 90*l.*

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295. A full-length Portrait of Cæsar-Alexander Scaglia, a counsellor, and one of the commissioners on the part of Spain at the treaty of Munster. This elegant picture represents a gentleman about fifty years of age; his fine expressive oval countenance is seen in a front view, with dark hair, and a small tuft of beard and mustacheos; he is habited in a silk robe, and wears the white band of his profession; the right arm leans upon the plinth of a column. This is deservedly classed among the artist's finest productions.

6 *ft.* 5 *in.* by 3 *ft.* 11 *in.*—C.

Engraved half length, with variations, by P. Pontius.

A Portrait of this gentleman was sold in the collection of Madame Backer, ... *Leyden*, 1766. . 715 *flo.* 64*l.*

Its present estimation would be about 500*l.* or 600 *gs.*

Exhibited in the British Gallery in 1815.

Now in the collection of Sir Thomas Baring, Bart.

There is a Copy of the preceding in the Academy at Antwerp; and a Sketch, *en grisaille*, of the same gentleman, is in the Munich Gallery.

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296. A laughing Boy.

Collection of Sir Luke Schaub, . . 1758. . . . . 126*l.*

Now in the collection of the Duke of Portland.

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297. The Virgin, with the infant Saviour sleeping in her arms.

Engraved by Puzzi *(see page* 17*)*; and also, in mezzotinto, by Corbut.

Collection of Sir Luke Schaub, . . 1758. . . . . 201 *gs.*

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298. Portrait of a Gentleman, dressed in a full ruff and a black mantle.

Collection of M. Stebrecht, *Antwerp*, 1754. . 222 *flo.* 20*l.*

299. Portrait of a Gentleman, wearing a full ruff.

2 ft. 2 in. by *1 ft. 9 in.*—C.

Collection of M. Lormier, . *Hague*, 1763. . 760 *flo.* 68*l.*

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300. Portraits of Francis Snyders, his Wife, and Child. The lady is seen in a three-quarter view, attired in a black silk robe with a yellow bodice and a very full plaited ruff; she is seated in an arm-chair, holding the infant on her knees; the latter is dressed in a greenish-coloured frock with yellow sleeves, and has a doll in its hand. The attention of the child is directed towards her father, who stands behind, leaning on the back of a chair; he wears a dark silk vest and a large pendent frill. A red curtain and a portion of a landscape compose the back-ground.

3 ft. 5 in. by *2 ft. 11 in.*—C.

Collection of M. de Jully, . . . 1769. 12,020 *fs.* 480*l.*

This excellent production was subsequently bought of Madame Goenbloodt, of Brussels, for the sum of 9000 *fs.* (360*l.*), and is now in the Hermitage, at St. Petersburgh.

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301. Portraits of a Lady and her infant Daughter. The lady is seen in a three-quarter view, richly attired in embroidered silks, a broad full ruff round the neck, and triple rows of jewels suspended in front; she is seated in an arm-chair, holding the hands of a little girl, who stands on her farthest side. A curtain attached to pillars forms the back-ground.

Engraved by H. du Pont, and in the Choiseul Gallery.

Collection of the Duc de Choiseul, 1772. . 7380 *fs.* 296*l.*

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302. Portrait of Albert, eldest son of Rubens, when about sixteen years of age, dressed in a green hunting suit; he has one hand placed on a balustrade, ready to mount his horse, and is accompanied by a page with two greyhounds; a gun and some game are lying on the ground near him. This was probably a picture by Gonzales.

1 ft. 6 in. by *2 ft. 3½ in.*—P.

Collection of M. Van Schorel, 1774.

303. Portrait of Vander Wouwer, counsellor of war and finances. He is habited in a black mantle bordered with fur, wears a gold chain round the neck, and holds a paper in one hand.

3 ft. 1 *in.* by *2 ft.* 6 *in.*

Engraved by P. Pontius.

Collection of M. Van Schorel, 1774.

Now in the Hermitage, at St. Petersburgh.

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304. Portrait of Adrian Moens. He is represented in a profile view, carrying a portfolio under his arm.

3 ft. 6 *in.* by *2 ft.* 10½ *in.*—C.

Collection of M. Van Schorel, 1774.

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305. Portrait of Monsieur F. L. de Chartres, a distinguished performer on the bagpipes. He is represented playing on his favourite instrument. The face, which bespeaks a man of forty years of age, is seen in a front view, with dark hair, beard, and mustacheos; a large gray slouch hat covers the head, and the dress consists of a red doublet, with a cloak of a similar colour; the countenance portrays the pleasurable sensation derived from the merry tones of the bagpipe; and the hands, which are admirably drawn, forcibly exhibit the rapid movement of the fingers. The head of a greyhound is introduced in the right-hand corner at the bottom.

3 ft. 4 *in.* by *2 ft.* 8 *in.*—C.

Engraved by P. G. Langlois and Pesne, and in an oval by Poilly.

This studied and highly-wrought picture was evidently painted under the influence which the rich and harmonious tones of the colour of Titian had left on the artist's mind when returning from his Italian tour.

Collection of the Prince de Conti, . 1777 . 8001 *fs.* *320l.*

———— Duc de Praslin, . 1793 . 8800 *fs.* *352l.*

———— Choiseul Praslin, . 1808 . 6003 *fs.* *240l.*

———— John Hoppner, Esq. R. A. 1828—(bought by the Writer) . . . . . 112 *gs.*

In the latter sale the picture was exceedingly disguised by dirt and varnish.

Now in the possession of Miss Tait.

306. A drunken Silenus, holding a vase negligently in his hand and spilling his liquor; he is supported by a satyr, who is endeavouring to embrace a bacchante.

4 *ft.* 5 *in.* by 3 *ft.* 6 *in.*—C.

Engraved by Bolswert, and etched by Vanden Steen.

Collection of Sassenius, ... 1776. 730 *flo.* 66*l.*

——— M. Vink de Wessel, *Antwerp*, 1814. 1200 *flo.* 108*l.*

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307. Portrait of Anthony Trieste, a Counsellor of Ghent. The face, which is seen in a three-quarter view, exhibits a man nearly sixty years of age, of a strongly-marked countenance, with dark hair, mustacheos, and a small tuft of beard; he is habited in the black robes of a civilian, with a white pendent collar; the left hand is placed on the back of a chair, and the right hangs down at the side; the back-ground is composed of a noble portico and a landscape. This excellent portrait is painted with a rich *impasto* of colour, and possesses surprising power and effect.

4 *ft.* 8 *in.* by 3 *ft.* 8 *in.* Worth 500 *gs.*

Collection of Chev. Lambert, 1787. 4501 *fs.* . . . 180*l.*

——— Le Brun, . . 1791. 1600 *fs.* (query same) 64*l.*

Exhibited in the British Gallery in 1818; and again in 1828.

Formerly in the collection of Sir —— Colbrook.

Now in the collection of Sir Abraham Hume, Bart.

A Portrait of the preceding gentleman, with the body enveloped in a mantle, leaving one hand only exposed, is engraved by P. de Jode; and a head only, by Worledge.

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308. The Martyrdom of St. Sebastian; a composition of several figures, among whom are some soldiers on horseback attending the execution.

7 *ft.* 2 *in.* by 5 *ft.* 3 *in.*—C.

Etched by W. Paere in 1656.

Collection of M. de Calonne, . 1788. 9100 *fs.* (bought in) 364*l.*

Again in the same collection, *London*, 1791. . 3002 *fs.* 120*l.*

A Picture representing the same subject was sold in the collection of Walsh Porter, Esq. in 1810, ... 730 *gs.*

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309. Portrait of a Gentleman dressed in black, relieved by a white collar and open sleeves; he is caressing a spaniel with his right hand, and his left is placed on the hilt of his sword.

3 *ft.* 6 *in.* by 3 *ft.*—C.

Collection of the Duc de Praslin, . 1793 . 1301 *fs.* . 52*l.*

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310. Portrait of a Gentleman, represented in a three-quarter view, with a short beard and mustacheos; the body is enveloped in a black mantle.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C.

Engraved (octagon) by Morin.

Collection of the Duc de Praslin, . 1793. . 2750 *fs.* . 110*l.*

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311. The Virgin with Saints; a sketch for an altar-piece.

Collection of M. de Calonne, . . 1775. . . . . 31*l.*

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312. Portrait of the Archduke Albert, clad in armour, and mounted on a fine gray charger.

7 *ft.* 6 *in.* by 5 *ft.*—C.

Collection of Sir Lawrence Dundas, Bart. 1794. . . 160 *gs.*

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313. A small whole-length Portrait of Charles I.

3 *ft.* 10 *in.* by 2 *ft.* 3 *in.*—C.

Collection of Sir Lawrence Dundas, Bart. 1794. . . 46 *gs.*

Engraved by Strange, and noticed in his catalogue.

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314. Samson and Delilah.

Collection of Sir Joshua Reynolds, 1795. . . . . 145 *gs.*

A capital picture of the preceding subject is in the Vienna Gallery.—*See* p. 32, No. 110.

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315. Portrait of Lucas Vosterman, represented playing on a flute.

Collection of Sir Joshua Reynolds, 1795. . . . . 25 *gs.*

316. The Horses of Achilles. A spirited gray horse, seen in a fore-shortened view, appears to have just bounded to the front of a meadow; a second horse, of a brown colour, is in the middle distance; and in the top corner, to the left, is the head of a cherub. A Latin quotation is in the corner of the picture.

3 ft. 6 *in.* by *2 ft.* 10 *in.*—C.

Collection of Sir Joshua Reynolds, 1795. . . . . 95 *gs.*

Exhibited in the British Gallery in 1815.

Now in the collection of Lord Farnborough.

This masterly-finished study formerly belonged to M. Delmé.

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317. A noble gray Horse with a long flowing mane, represented in a fore-shortened view. A study from nature, done with prodigious power and masterly freedom of hand.

2 ft. 8 *in.* by *2 ft.* 3 *in*—C.

Collection of Sir Abraham Hume, Bart.

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318. Portraits of an Artist and two other persons. The principal figure is erroneously styled Rubens; he is apparently about twenty-five years of age, having dark bushy hair, with a small beard and mustacheos; the body, which is enveloped in a black mantle, inclines to the left, leaning the arm on a table, while the right hand hangs down by the side, and by its position denotes that the individual is speaking to a gentleman, who is seen in a profile view, leaning on the table; on the farther side of these persons is a man holding a figure in his arms.

3 ft. 9 *in.* by *3 ft.* 9 *in.*—C.

Engraved by J. H. Robinson.

Collection of Sir Joshua Reynolds, 1794. . . . . 140 *gs.*

Now in the National Gallery.

This picture is said to have been greatly esteemed by Sir Joshua Reynolds, but for what peculiar properties beyond its composition the Writer is at a loss to know, and frankly confesses, that the only inducement for entering it in this catalogue is, that it was once possessed and prized by that ornament of the English School.

319. Portrait of a Lady, of an interesting character, and full of dignity and grace.

7 ft. by *4 ft. 2 in.*—C. *(about.)*

Collection of M. de Calonne, . . 1795. . . . 130 *gs.*

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320. A full-length Portrait of a Gentleman, of equal excellence with the preceding.

7 ft. by *4 ft. 2 in.*—C.

Collection of M. de Calonne, . . 1795. . . . 170 *gs.*

The pair were bought of Sir Joshua Reynolds for . . 500 *gs.*

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321. Portrait of Charles I., represented in a three-quarter view, clad in armour, with a plain white collar, and the Order of St. George suspended in front; he leans the right arm on a table, and holds a baton with both hands.

4 ft. by *3 ft.*—C.

Engraved in oval by Romanet; also by P. de Jode and Lommelin.

Orleans collection; sold privately in 1798.

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322. Portrait of Lord Arundel, when about sixty years of age. The face is seen in nearly a front view, with dark hair inclining to gray, beard, and mustacheos; habited in a black silk dress, and a broad full ruff encircles the neck; he is seated in an arm-chair, holding between the fingers of his right hand a medal, which is suspended by a ribbon round his neck, and the left hand holds a roll of paper.

3 ft. 2 in. by *2 ft. 5 in.*—C.

Engraved by Tardieu, Wm. Sharp, and Tomkins.

This very excellent and estimable portrait was missing out of the Orleans collection of Dutch and Flemish pictures at the time Mr. Slade purchased them, and a deduction of 10,000 *fs.* was allowed for it.

Collection of M. Robit, ... 1801. 3600 *fs.* . 144*l.*

Afterwards sold for the sum of 500 *gs.*

Now in the collection of the Marquis of Stafford.

323. Portrait of James, Duke of York. The face is seen in nearly a front view, with long flowing hair, and a richly-embroidered frill adorns the neck; the right hand holds up the cloak in front, and the left is near the hilt of the sword.

4 *ft.* by 3 *ft.*—C.

Engraved by Mig. This must be a wrong ascription, Van Dyck died long before the Duke had arrived at the age which the portrait indicates.

Collection of the Duc d'Orléans, 1798.

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324. A full-length Portrait of a Gentleman with long flowing hair, a rich lace frill round his neck, and habited in a splendidly-embroidered dress; the right hand appears to hold his hat under his cloak, and the left, in which is a paper, rests upon the head of a cane.

6 *ft.* 7 *in.* by 4 *ft.* 3 *in.*—C.

Engraved by Viel.

Collection of the Duc d'Orléans, 1798.

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325. A full-length Portrait of a Nobleman, habited in the robes of a Peer over a suit of armour.

Engraved by Macret.

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326. A full-length Portrait of a Lady, richly attired, and holding a fan in her right hand.

Engraved by Macret.

Collection of the Duc d'Orléans, 1798.

6 *ft.* by 4 *ft.*—C.

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327. A full-length Portrait of Margaret Lotharingen, Princess of Phalsbourg, sister to the Duke of Lorraine. Her dress is composed of a black silk robe over a white satin skirt, a rich lace kerchief standing up behind, and lace ruffles; the right hand is placed on the shoulder of a negro page, who carries a basket of flowers, and the left slightly presses the skirt of her robe.

7 *ft.* by 4 *ft.*—C.

Engraved by Voisand.

The preceding is inscribed No. 24, p. 88, in the catalogue of the collection of Charles I., it was brought from Brussels by Mr. Endymion Porter.

A print of this lady is engraved by C. Galle.

Collection of the Duc d'Orléans, 1798.

Now in the collection of the Earl of Carlisle.

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328. Portrait of Frances Howard, Duchess of Richmond; a lady attired in a black silk dress with a capuchin over her head, a white ruff round the neck and bosom, and the bodice richly adorned with rows of pearls; the left hand holds a long cane, and the right hand is placed on a table.

7 ft. 3 in. by *4 ft.*—C.

Engraved by Voisand, and in *Lodge's Memoirs.* Inscribed No. 25, p. 38, in the collection of Charles I.

Collection of the Duc d'Orléans, 1798.

This is probably the portrait now in the possession of the Marquis of Bath, at Longleat.

There is also a Portrait of this lady at Duff House.

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329. Portrait of Francis Snyders when about forty-five years of age. His fine oval intelligent countenance is seen in a three-quarter view, and the head inclines to the right shoulder; the dress consists of a black figured silk vest, relieved by a lace collar, and a large cloak covers the right shoulder and hangs on the back of a chair which stands in front, on which both the hands are placed; a hat hangs on the corner of the chair.

4 ft. 2 in. by *3 ft. 1 in.*—C.

Engraved by Dequevauviller.

This is an example of perfection in portraiture.

The above is etched with variations by Van Dyck, and engraved with the left hand crossing the body by Meyssens.

Collection of the Duc d'Orléans, 1798. . . . . 400 *gs.*

Now in the collection of the Earl of Carlisle.

There is also a print of the preceding, in which the right hand is placed on the left upon the back of a chair, engraved by Neefs.

330. Portrait of the Wife of Francis Snyders, a lady of a fair complexion, represented in a three-quarter view, with the head inclining downwards; her dark hair is nearly concealed by a close white cap, and a broad full ruff adorns the neck.

Now in the collection of Earl Warwick.

An admirably-finished Study of the bust of the preceding portrait is in the collection of the Hon. G. J. Vernon.

1 *ft.* 8 *in.* by 1 *ft.* 5 *in.*—C.

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331. Ecce Homo. The Saviour crowned with thorns, and holding a reed in his hand.

Van Dyck has etched this subject.

This picture was purchased from the Balbi Palace, and imported by Mr. Wilson. Valued at 150 *gs.*

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332. The Virgin watching the infant Saviour while sleeping on a couch, and bending affectionately over him; her left arm is under his body, and her right hand clasps his feet.

1 *ft.* 10 *in.* by 2 *ft.* 5 *in.*—C.

A print of this composition is engraved by R. Morghen, from a picture by Titian.

Purchased from the Balbi Palace, and imported by Mr. Wilson.

Collection of P. J. Miles, Esq., at Bristol.

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333. Christ upon the Cross. A finished sketch for an altar-piece.

Collection of Mr. Brian, ... 1708. . . . . 35 *gs.*
——— Sir Wm. Hamilton, . 1801. . . . . 29 *gs.*

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334. Portrait of a Gentleman, habited in black, standing under a colonnade. A landscape, with a brilliant sky, forms the back-ground.

4 *ft.* 2 *in.* by 3 *ft.* 6 *in.*—C.

This picture was formerly in the collection of the Marquis de Lassay.

Collection of M. Robit, ... 1801. . . 3550 *fs.* 142*l.*

335. The Virgin and Child with Angels, in the clouds. The composition represents the Virgin holding the infant Saviour, who has one foot placed on a globe, in an erect position, while he turns round and looks up to an angel who is singing, and playing on a guitar; in the opposite side is another angel, accompanying the former on the violin.

4ft. 9 *in.* by *4ft.*—C.

Engraved by Balliu and Beckett.

Collection of M. Robit, ... 1801. . 3025 *fs.* 121*l.*

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336. An Allegorical Subject, composed of a handsome youth, with wings, holding a bow in his left hand, and seated near a cannon, on which are various flags; he is attended by several cupids, one of whom holds a triumphal crown on his head, while others are playing with armour and military weapons.

5ft. 6 *in.* by *7ft.* 10 *in.*—C.

Collection of M. Robit, ... 1801. . 1305 *fs.* 52*l.*

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337. The Martyrdom of St. Sebastian. The saint, attached by one arm to the branch of a tree, and pierced by an arrow in his side, is recumbent on a bank, apparently lifeless; his sufferings are commiserated by two angels, one of whom is extracting the arrow, and the other releasing his feet.

5ft. 10 *in.* by *4ft.* 10 *in.*—C.

Engraved by Van Schuppen.

This picture was formerly in a collection consigned to Mr. Pawson, in 1786, and valued at 400 *gs.*

Collection of Martyn Robyn, *Bruss.* 1758. . 410 *flo.* 37*l.*

———— Sir Wm. Hamilton, . 1801. . . . 140 *gs.*

———— The Hon. C. F. Greville, 1810. . . . 200 *gs.*

Exhibited in the British Gallery in 1815.

Now in the collection of the Earl of Mulgrave.

338. Saint Sebastian. The martyr, attached by the left arm to the branch of a tree, is represented overcome by his sufferings, and sinking down on his right side against a portion of a rock; at the same time an angel is compassionately extracting an arrow from his side. A beautiful and spirited sketch, *en grisaille.*

16 *in.* by 13 *in.*—P.

Collection of Gaspar de Heyne, *Ghent*, 1761. 27 *flo.* . 2*l.* 4*s.*
Now in the collection of Sir Abraham Hume, Bart.

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339. Portrait of the celebrated sculptor, Fiamingo, when about thirty-five years of age, seen in a three-quarter view, with dark hair; he is habited in a dark vest, a mantle, and a full pendent collar, and holds a sculptured mask in his hand.

2 *ft.* 5 *in.* by 2 *ft.* 1 *in.*—C. *(about.)*

Engraved in mezzotinto by P. Van Bleek, 1751.
Collection of Mrs. Gordon (at Mr. Christie's), 1808. . 173 *gs.*
———— Walsh Porter, Esq. . 1810. . . . 235 *gs.*
Recently in the collection of Edward Gray, Esq., and now in the possession of Mr. Nieuwenhuys.

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340. Portrait of Fiamingo, represented when young; he is dressed in a dark vest and cloak, a white pendent collar, has on a large hat, and holds in his right hand a group of three boys.

Engraved by Mac Ardell.

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341. Portrait of Charles II. when a boy.
Sale at Mr. Christie's, ... 1811. . . . 110 *gs.*

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342. The Virgin, attended by Angels.

4 *ft.* 8 *in.* by 5 *ft.*

Stated in the catalogue to have been engraved by Bolswert.
Collection of M. Sereville, . 1811. (bought in) 4000 *fs.* 160*l.*

343. Portrait of James Marquis of Montrose.

Mentioned by Descamps in *La Vie des Peintres.*

Collection of M. Sereville, . . . 1811. . 1725 *fs.* 69*l.*

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344. Mars and Venus. The Goddess is represented sitting at the foot of a tree unbuckling the armour of Mars, who is kneeling at her feet; the lovers are attended by two cupids, one of whom is holding the warrior's charger, and the other playing with his helmet.

4 *ft.* 6 *in.* by 4 *ft.*—C.

The landscape is attributed to the pencil of Wildens. Engraved by Meyssens, Woumans, and Coelmans.

This picture was formerly in the gallery of the Prince de Condé.

Collection of M. Solirene, . . . 1812. . 3980 *fs.* 159*l.*

In a sale at Mr. Christie's, . . . 1813. . . . . 770 *gs.*

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345. The Virgin, with the infant Saviour in her arms.

Collection of General Craig, . . . 1812. . . . . 290 *gs.*

There are prints of this subject engraved by Corbut and Mac Ardell.

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346. The Virgin suckling the infant Saviour.

Collection of General Craig, . . . 1812. . . . . 170 *gs.*

There are prints of this subject engraved by Meyssens, Carmona, and Clouet.

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347. Portrait of Henry, Baron Mowbray and Maltravers, son of the Earl of Arundel, and father of the Duke of Norfolk.

Collection of General Craig . . . 1812. . . . . 85 *gs.*

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348. The Virgin, with the infant Saviour in her arms; Saint Elizabeth is by her side, and near the latter stands a cradle.

Collection of John Humble, Esq. . 1812. . . . . 190 *gs.*

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349. The Virgin and Child with Saint John, in a landscape.

Collection of John Park, Esq. . . 1812. . . . . 285 *gs.*

350. Portrait of a Gentleman, about fifty years of age, seen in a three-quarter view; with short curling hair, a pointed beard, and mustacheos; the body is enveloped in a large mantle, and the left hand placed on the waist in front.

Etched in the Lucien Gallery.

Collection of Lucien Buonaparte, 1816.

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351. Portrait, said to be that of Rubens. He is repesented as about fifty years of age, and seen in a three-quarter view at a window, dressed in a dark vest with a broad pendent frill, and is decorated with a large gold chain; the figure has a slight bend forwards.

$24\frac{1}{2}$ *in.* by 21 *in.*—P. *(oval.)*

Engraved by Wollett from a picture then in the collection of the Earl of Godolphin.

Collection of John Purlin, Esq. . 1801. . . . . 79 *gs.*

——— Peter Coxe, Esq. . . 1815. . . . . 65 *gs.*

In the first sale it was attributed to Rubens.

Now in the collection of Edward Gray, Esq.

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352. A full-length Portrait of a Naval Officer, represented standing bare headed in a vestibule; the right hand is extended, and the left placed on the hilt of his sword; his hat lies on a table near him, and some vessels are seen in the distance.

6 *ft.* 9 *in.* by 4 *ft.* 6 *in.*—C.

Engraved by Vermeulen.

Collection of M. Muilman, . *Rott.* 1813. . 1050 *flo.* 94*l.*

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353. Portraits of the Children of Charles I.

Collection of Willett Willett, Esq. . 1813. . . . . 120 *gs.*

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354. The Martyrdom of Saint Stephen.

This is stated to be one of two pictures (presumed to be duplicates) which the artist painted at Venice, for the Spanish Chapel at Rome. It was purchased for a large sum by the Prince of Peace, and came from the Royal Palace at Madrid.

Collection of Mons. De la Hante, 1814, (by Mr. Phillips,) 700*gs.*

Now in the possession of Wilbraham Egerton, Esq.

355. Portrait of Paul de Vos, the artist. The face, which is of an oval form, is seen in a three-quarter view; he has light hair, the neck is adorned with a pendent ruff falling over a black silk vest; one arm and part of the body is enveloped in a cloak, and the position of the right hand indicates the individual to be speaking.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Engraved by Lommelin; and etched by Van Dyck and Bolswert.

Collection of Henry Hope, Esq. . 1816. . . . . 85 *gs.*

———— Geo. Watson Taylor, Esq. 1823. . . . . 182 *gs.*

Exhibited in the British Gallery in 1822.

Now in the possession of the Prince of Saxe Cobourg.

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356. Portrait of the Wife of De Vos, when about thirty years of age, of a fair complexion and dark hair; she is habited in black figured silk and a beautiful lace tippet; one hand rests on the arm of the chair in which she is seated, the other is placed on her lap.

4 ft. 2 in. by *3 ft. 4 in.*

This is one of the artist's matured productions, painted at a period when fame alone was the object of his pursuit.

Collection of Henry Hope, Esq. . 1816. . . . . 100 *gs.*

———— Geo. Watson Taylor, Esq. 1823. . . . . 340 *gs.*

Now in the choice collection of Wm. Wells, Esq., Redleaf.

Exhibited in the British Gallery in 1822.

A portrait, said to be a likeness of the same person, was sold in the collection of John Knight, Esq. . 1819. . . . . 165 *gs.*

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357. The Descent from the Cross. The body of the Saviour is deposited at the foot of the Cross, and the Virgin, St. John, and another person are near it; a composition of four figures, of the size of life.

Collection of P. Panné, Esq. 1819 (sold by Mr. Christie) 125 *gs.*

Bought by Mr. Emmerson.

Now in the possession of Charles Maud, Esq.

358. Descent from the Cross. The composition, consisting of six figures, represents the body of the Saviour lying in an oblique position, supported at the head by Joseph of Arimathea, while St. John bears the feet; beyond the latter stands the Virgin, clothed in ample raiment; her hands are clasped, and her attention is fixed on the countenance of her dead son; behind her is the Magdalen, weeping, and a venerable disciple of the Saviour is on the farther side of the group.

Etched by Lr. ft. from a Sketch, at that time in the collection of the Count de Vence.

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359. Portrait of the Artist, when about twenty-seven years of age, represented in the character of Paris. The face is seen in a three-quarter view, looking towards the left shoulder, which is bare, and the arm on that side is raised across the breast; the rest of the body is covered with a loose mantle, from under which the right hand appears, holding the apple of discord. The figure is seen to the knees. An exceedingly-fine picture.

3 ft. 3 in. by *2 ft. 10 in.*—C.

Engraved by Schiavonetti.

Collection of Henry Hope, Esq., 1816, 360 *gs.* now worth double that sum.

Exhibited in the British Gallery in 1818.

Now in the collection of the Marquis of Hertford.

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360. Portrait of a Gentleman, described as a magistrate.

Collection of Henry Hope, Esq. . 1816. . . . . 50 *gs.*

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361. Saint Francis receiving the insignia (probably the cope) of his Order from the Virgin.

Collection of John Knight, Esq. . 1819. (bought in) 93 *gs.*
In the second sale . . . . . 1821. . . . . 58 *gs.*

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362. Portraits of the Duchess d'Aremberg and her infant Son, in the characters of the Virgin and Child, with a Saint

paying homage to them. The lady is seated on the right, with the child sitting in her lap, extending its hand towards the donor (the Abbot Scaglia), who is kneeling before the infant Saviour, with his hands united. An Ex-Voto.

3 ft. $5\frac{1}{2}$ *in.* by *3 ft.* 10 *in.*—C.

Engraved by C. Woumans.

Collection of M. Pieters, Sig. Merchten, *Ant.* 1791, 3200 *flo.* 288*l.*

Collection of John Knight, Esq. . 1819. (bought in) 475 *gs.*

In the second sale . . . . . 1821. . . . . 380 *gs.*

An excellent Drawing, in chalk washed in bistre, of the preceding picture, was sold in the collection of M. Julienne, in 1767, for 397 *fs.* 16*l.*

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363. Portrait of Maria, Princess d'Aremberg. The countenance is represented in a three-quarter view, with bushy hair adorned with pearls; she is attired in black silk with clusters of pearls on the bosom, and a double row of the same jewels round the neck; the hands cross each other in front.

Engraved by P. Pontius, in 1645.

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364. A third Portrait of the preceding Lady, represented in a similar view, seated; she is elegantly attired in rich black silk, with a lace frill round the bosom, and a stiff lace ruff standing out behind the head, with ruffles to match; a string of pearls is suspended in front, one end of which is attached to a cluster of the same jewels at the bosom; the right hand is placed in the lap, and the left on the elbow of the seat.

Engraved by A. Lommelin.

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365. Dædalus and Icarus. This expressive moral allegory is depicted by a youth (Icarus), who stands naked all but the loins, while his father, Dædalus, is stooping under his arm to attach a wing on his shoulder; the youth's right hand is on his father's head, and the left holds some drapery round his loins. The figures are seen to the knees.

Engraved in mezzotinto by Watts.

Collection of John Knight, Esq. . 1819. . . . . 300*l.*
Exhibited in the British Gallery in 1815.
Vide another picture of the subject described in this Work.

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366. Portrait of Charles I. on horseback. Of the charger only the head and part of the body are represented.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

This is a repetition of a portion of the large picture in his Majesty's Collection.

Collection of R. Cosway, Esq. 1821. . (by Mr. Stanley) 150 *gs.*
Now in the possession of Mr. Emmerson.

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367. A Hawking Party. The company consists of four ladies and a gentleman on horseback; in the centre of the group is a lady in a dark dress, represented in a profile view, behind whom is a gentleman mounted on a brown horse, leaning back, and casting up a hawk with his right hand.

19 *in.* by 17½ *in.*—P.

A masterly-free study for a large picture, formerly in the Cosway Collection, and now in that of H. Munro, Esq.

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368. A Party, composed of five gentlemen and four ladies on horseback, engaged in the amusement of hawking; one of the former, riding a beautiful palfrey, is observing a hawk attack a heron on the fore-ground, near which are two of the attendants on foot, one of whom is stooping to remove the hawk; on the right side is a gentleman on a prancing horse, with a lady mounted behind him.

13 *in.* by 20 *in.*—P.

This is an admirable Sketch, abounding with that tasteful freedom of the pencil and spirited expression which distinguish the master.
Now in the possession of Mr. P. Norton.

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369. A full-length Portrait of the Chevalier Roy, Counsellor to Prince Ferdinand, Governor of the Low Countries, &c. &c. He appears to be about forty years of age, and his fine expressive countenance is seen in a three-quarter view, with dark

hair, a tuft of beard, and mustacheos; his dress is composed of a black silk vest with slashed sleeves, a pendent frill and ruffles, and a full mantle over his left shoulder; he is represented standing erect, with the left hand on the hilt of his sword, and caressing a greyhound with the other. Signed A. V. Dyck.

A Portrait of this gentleman is etched in an oval by Van Dyck, and engraved half-length by P. Pontius.

Collection of M. Stier d'Aertselaer, *Antwerp*, 1822, 5200 *flo.* which, with the opgelt of 10 per cent., is . . . 5720 *flo.* 515 *l.*

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370. The Companion, a full-length Portrait of the Chevalier's Wife, a lady about twenty-seven years of age, fair complexion and round face; seen in a three-quarter view, light hair, dressed in bushy curls, and decked with a feather; she is attired in a black striped silk robe with full sleeves, girt round the arms with white ribands; a double lace frill covers the neck and shoulders, and a triple collar of pearls and a splendid brooch adorn her bosom; the left hand holds a fan of feathers, and the right is placed on the waist; a little dog is playing at her feet.

6 *ft.* 8 *in.* by 3 *ft.* 11 *in.*—C.

These portraits were painted about the year 1628; they are of the highest excellence and beauty, in the artist's Flemish manner.

Collection of M. Stier d'Aertselaer, 1822, 6000 *flo.* and 10 per cent., 594 *l.*

These pictures have since been purchased, at the price of 1500 *l.*, by the Prince of Orange, in whose collection they now are.

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371. A Portrait of Martin Pepyn, an artist. His countenance, denoting him to have been near fifty-eight years of age, is represented in a three-quarter view, with gray hair, beard, and mustacheos, a full pendent ruff round the neck, and a dark cloak over a black doublet; the thumb of the right hand is tucked into his belt.

2 *ft.* 0¼ *in.* by 1 *ft.* 7 *in.*—P.

Engraved, with variations, by Bolswert.

This admirable picture is signed "Me Pictorius Pictor Pinxit, Ant. Van Dyck, Eques 1632." It was purchased by the Writer, at Paris, in 1823, and sold at the same place for 5000 *fs.*, 200*l.* to M. Nieuwenhuys.

Now in the collection of the Prince of Orange, at Brussels.

The picture from which Bolswert engraved his print is painted *en grisaille,* and is now in the collection of the Duke of Buccleugh.

9 *in.* by 7½ *in.*—P.

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372. A Bust Portrait of the Artist when a young man; the countenance, which is seen in a three-quarter view, is directed upwards, and the mouth is a little open, which, with the general expression, denotes him to be singing. A spirited finished study.

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—C.

Bought with the preceding, and sold at Paris, 1823. 1000 *fs.* 40*l.* to M. Nieuwenhuys.

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373. Portrait of a Gentleman seen in a three-quarter view, the eyes looking in front, with dark bushy hair and scanty mustacheos; the dress consists of a dark figured silk vest, a cloak, and a pendent collar with lace edging. A richly-coloured and very effective portrait.

2 *ft.* 6½ *in.* by 1 *ft.* 10½ *in.*—C.

In the possession of A. Geddes, Esq. 1828.

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374. Portrait of John Count of Nassau, Commander of the Forces in the Low Countries in 1630; the countenance, indicating the person represented as sixty years of age, is seen in a front view, with a bald head, a tuft of beard, and mustacheos; the body is clad in armour, relieved by a plain white collar round the neck; the right hand grasps a baton, and the left supports the hilt of his sword.

4 *ft.* 6 *in.* by 3 *ft.* 11½ *in.*—C.

This animated portrait was painted in the artist's best time, and is indeed an admirable production. It formerly adorned the Balbi Palace, from whence it was purchased by A. Wilson, Esq. in 1807.

Collection of Lord Radstock, 1826. (by Mr. Christie) . 340 *gs.*

Exhibited in the British Gallery, under the appellation of the Marquis of Spinola, in 1821.

Now in the collection of Alexander Baring, Esq.

There is a print of the preceding, with slight variations, and the addition of the Order of the Golden Fleece suspended to a rich gold chain, engraved by P. Pontius. The same, in an embellished oval, is engraved by Suyderhoef; and again, in an oval with an inscription round it, by Lucas Vosterman *ex.*

Mensaert mentions a full-length portrait of John Count of Nassau, which was formerly in the collection of the Prince de Ligne, at Brussels.

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375. Portrait of a Gentleman, seen in a three-quarter view, of an animated expression, with dark hair; his right hand is placed on his breast. A vigorous production.

2 ft. 4 *in.* by 1 *ft.* 10 *in.*—C.

Now in the collection of M. Goll, Amsterdam, 1828, worth 100 *gs.*

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376. An Equestrian Portrait of a General Officer clad in armour, without his hat, mounted on a gray prancing horse.

2 ft. 4 *in.* by 1 *ft.* 11 *in.*—C.

A Sketch. Now in the collection of M. Goll, 1828.

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377. A full-length Portrait of Christiana Bruce, Countess of Devonshire, daughter to Edward Lord Bruce; represented in an erect position, with the face turned in a three-quarter view; the dress is composed of black silk, and a lace kerchief covers the neck and bosom, which are adorned with a double row of pearls; the left hand falls gracefully by the side, and the right is in a similar position, with a fan in it. A very excellent production.

6 ft. 6 *in.* by *3 ft.* 6 *in.*—C. *(about.)*

Now in the collection of the Earl of Ailesbury.

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378. A full-length Portrait of Anne Clifford, Countess of Dorset, attired in a white dress, and represented in the position of walking; her head is uncovered, and the hands are engaged

holding a scarf negligently over her shoulders; a landscape forms the back-ground. An elegant and highly-accomplished portrait.

6 *ft.* 3 *in.* by 4 *ft.* 3 *in.*—C.

Now in the collection at Knole.

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379. A full-length Portrait of Edward Sackville, fourth Earl of Dorset, when about twenty-eight years of age, with long curling bushy hair falling on a broad lace frill; his elegant dress consists of a scarlet jacket, with open sleeves, a cuirass and scarlet hose, embroidered in gold; a medal, attached to a ribbon, is suspended in front; the right hand holds a cane, and the left is placed on the hip; a helmet lies at the side.

7 *ft.* by 4 *ft.* 9 *in.*—C.

A bust of this Picture is engraved in an oval, by Vertue; and again in *Lodge's Memoirs.*

Now in the collection at Knole.

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380. The finding of Moses. The infant is represented lying on some linen in a kind of box on the bank of a stream, and the heads of two persons appear from amongst the bulrushes, which form the boundary to the water. Several aquatic birds are introduced in the fore-ground.

Engraved by M'Ardell, from a picture in the collection of the Duke of Devonshire.

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381. Seven Heads, five of which are studies for apostles, the remaining two represent females.

Engraved in one sheet by Van Kessel.

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382. An Apostle, apparently intended for St. James. A venerable man with a long gray beard and hair; his face is turned to the right, in nearly a profile view; a full mantle, of a brown colour, covers his shoulders. Painted with a full body of colour, freedom of handling, and strength of expression.

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

Collection of Sir Abraham Hume, Bart.

383. Saint Simon. He is represented in a profile view, with a long beard and thick curly hair; a mantle covers his shoulder, and one hand is placed on the end of a saw, the instrument used in his martyrdom.

Engraved, C. Valk *ex.*

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384. Saint Jerome, leaning his head on his hand in contemplation over a large book, to a passage in which he is pointing; several other books are under his arm, and a crucifix stands at his side.

Engraved, Galle *ex.*

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385. St. Dorothea. A young woman looking upwards, from whence a ray of light descends; she holds a palm branch and a bunch of roses in one hand, and some apples in the other.

Engraved by C. Galle.

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386. Saint Paul. The countenance of the saint indicates study and abstinence, and the eyes, which are sunk in the head, are directed upwards, from whence a ray of light descends. A Bust.

Engraved by Bloteling.

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387. Saint Paul. A venerable man, with gray hair and beard; the countenance turned to the left, looking upwards; he is clad in a large mantle, with the left hand placed on the edge of a book.

Engraved in mezzotinto by T. Faber, from a picture then in the collection of Lord Tyrconnel.

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388. A Magdalen contemplating the Emblem of Mortality. The figure is seen in a profile view, with her long hair covering her shoulders; she holds a skull in one hand, and the other is placed on her bosom. Seen to the middle.

Engraved (oval) by Arnold de Jode.

389. An Angel leading a child by the arm, and directing its attention to futurity. A stream of light descends from above, in which appears two cherubs looking affectionately at the child.

Engraved, C. Galle *ex.* In a second print, by the same, the cherubs are omitted.

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390. The Martyrdom of a female Saint. She is represented on her knees, with her hands bound, and her executioner standing by her side; in one hand he is holding a sword, and the other is placed on the saint's head.

Etched by Van Dyck; and engraved, anonymous.

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391. The Martyrdom of Saint Agatha. The subject is composed of nine figures, and among them is the executioner severing the breasts of the suffering martyr with shears.

Engraved, Galle *ex.*

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392. The Martyrdom of St. George. The idolators are sacrificing the martyr on an altar before their idol, which is falling in fragments from its pedestal. Among the assembled crowd of people are three soldiers on horseback.

18 *in.* by 14¼ *in.*—P.

Etched by M. Paets, 1658, from a sketch in the collection at Christ Church, Oxford.

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393. The Four Evangelists. Half-length figures.

Engraved by C. V. Caukerken.

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394. Four Cupids, grouped at the foot of a tree, amusing themselves by blowing bubbles.

Etched, anonymous.

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395. Two naked Infants embracing. The youngest, apparently intended to represent a female, has her hands crossed on the bosom, caressing a dove; a quiver lies at their feet.

This composition is borrowed from a picture of the Saviour and St. John embracing.

Engraved by Daullé, entitled *L'Enfant qui joue avec l'Amour.*

396. Cupid, with a bow in his hand, a quiver slung at his back, and a loose red mantle floating around him. He is represented looking upwards, with his wings expanded, and in the act of running.

Engraved by Polenich and Faithorne.

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397. Cupid sitting naked on a cushion, bending to the right, over a quiver of arrows and a splendid coronet, and at the same time looking upwards.

This beautiful picture is evidently intended for the portrait of a deceased infant, in the character of the God of Love.

It is finely engraved, anonymous.

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398. Summer and Autumn, represented by two infants playing together; one of them has a handful of wheat.

Engraved by H. Barry.

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399. Cupids and a Satyr, with a tiger and fruit.

Engraved by D. Brunn.

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400. Bacchus with Nymphs and Fauns at table.

Etched by Van Dyck.

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401. Bacchanalian Infants at play. In the centre of the composition is an infant riding on a leopard, and another supporting him, while a third leads the beast by a string. A satyr, carrying a dish of fruit, is following by their side, preceded by a young faun carrying a cupid on his back.

Engraved by De Brunn, 1628.

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402. Calisto while pregnant, secreting herself in a woody retreat.

Engraved by R. Earlom.

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403. Satyrs and a Nymph. One of the former lies in front, reclining on a cask, with one foot over the back of a tiger; a

second satyr is bending over him, and a cupid is at the side of the tub.

Etched by C.

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404. The Continence of Scipio. The Roman General is represented sitting on an elevation on the right, in the act of uniting the hands of the Carthaginian lovers, who are standing before him; behind the bride are a negro with a box, and a man lifting up a massive vase. The subject is composed of ten figures; the grouping is evidently borrowed from Rubens.

$6\,ft.\ 6\frac{3}{4}\,in.$ by $8\,ft.\ 5\frac{1}{2}\,in.$—C.

If this picture be really the work of Van Dyck, it is wretchedly transcribed in a print, engraved by J. Miller, from a picture then in the collection of the Duke of Argyle.

A Picture corresponding with the above description, and improperly ascribed to Van Dyck, was presented, by the Hon. Frederick Campbell, to the College of Christ Church, at Oxford.

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405. A Nymph preparing to bathe. The view offers a sequestered scene, sheltered by bushes, water plants, and the boles of two trees, at the base of which is seated the nymph, nearly uncovered, with her feet already in the water; she is in the act of drawing her white drapery over her head, assisted by a cupid, who stands before her. Three other cupids are sporting in the stream, and a satyr is peeping from behind the trees.

Engraved by R. Earlom.

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406. Romulus and Remus being nourished by a wolf.

Engraved by J. Hill, from a picture then in the possession of H. Elwin, Esq.

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407. The Tribute-Money. The composition, consisting of three figures, represents the Saviour, in nearly a front view, on the right, habited in a bright crimson vest and a bluish mantle; the left hand is extended downwards, and the right raised, with

the fingers pointing upward, in allusion to the second sentence in the reply ("and to God the things that are God's") made to the inquirer, who stands on the Saviour's left, seen in a profile view, holding the piece of money in the left hand, and pointing to it with the right. The head only of the third person is seen, with the hand raised, holding a glass to his eye. The countenance of the Saviour is finely animated and expressive, and the general tone of colour and effect is so truly Venetian, that there can be little doubt that this excellent picture was painted at the period he was studying the works of Titian.

3 ft. 8 in. by *3 ft. 5 in.*—C.

In the collection of the Duke of Grafton.

The same subject appears in p. 50.

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408. Christ bearing his Cross to Calvary. The composition, consisting of eleven figures, exhibits the Saviour sinking to the earth under the weight of his cross, and looking round towards a female, representing St. Veronica, who is on her knees by his side, with her hands clasped together, and her eyes streaming with tears. In the opposite side is one of the attendants, with his back to the spectator, and his hand extended, pointing to some distant object. One of the executioners is assisting the Saviour to rise; while a second is about to strike him with the end of a staff.

Engraved by Galle *ex.*

This picture was exhibited in the Louvre in 1814, and restored to the claimants in 1815.

The first thought for the preceding picture, done in bistre, is in the collection of the late Sir Thomas Lawrence, P. R. A.

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409. Christ on the cross, attended by three angels, who are receiving in vessels the blood which flows from his hands and feet.

Engraved by Hollar, 1652; and by Smith.

The same subject—with variations in the angels, the one at the Saviour's feet, instead of looking up, droops his head and is weeping—engraved, anonymous.

410. Christ on the Cross. The Saviour is represented in nearly a front view, with some white linen girt round his loins; his head inclines back on the left shoulder, and his agonized countenance and fainting sight are directed upwards. A small portion only of the hill, on which the cross is erected, is visible; beyond which are dimly seen the summits of the mountains, and the tops of the buildings of the city of Jerusalem. The sun is undergoing an eclipse, and the heavens are obscured by clouds. This is a well-studied and carefully-finished production; both the colouring and expression are of the highest order of art.

3 ft. 8 *in.* by *3 ft.*—C. *(about.)*

Now in the possession of Mr. Tomkisson.

There is a print closely resembling the preceding, engraved by Baillu.

The same subject is also engraved by Lourie. A third print, engraved by François Langot, of the extraordinary size of *7 ft. 2 in.* by *4 ft.* 10 *in.* including an ornamented border, is in the possession of Mr. M. Colnaghi.

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411. Christ on the Cross. In this picture the Saviour is represented as having yielded up the ghost; his head has sunk on his right breast, and the inertness of death is apparent in all the members; in accordance with the sacred historian, a total darkness prevails. This excellent production is surrounded with a border, composed of gryphons and other ornaments, done in a free and spirited manner, *en grisaille.*

24 *in.* by $18\frac{1}{2}$ *in.*—P.

Now in the collection of J. Newington Hughes, Esq.

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412. Christ on the Cross. The Saviour's head inclines forward, upon the right shoulder; the sun is eclipsed, and darkness prevails over the earth. An infant angel is on one side of the cross, and two cherubs on the other.

Engraved in mezzotinto, by B. Lens.

A picture, representing the Crucifixion, was sold in the collection of Sir Peter Lely, in 1680, for 105*l.*

A picture of the above subject is in the collection of Lord Arundel, of Wardour.

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413. The Descent from the Cross. The composition, consisting of seven figures, represents two men (mounted on ladders) lowering the body of the Saviour from the cross, into the arms of St. John. On the right of the cross is the Virgin, overcome with grief, fainting on the knees of the Magdalen, who is seated on the ground; and in the opposite side of the picture is seen Mary, the wife of Cleophas, in a similar position, her hands clasped together, and her face concealed with her mantle. Six cherubim hover around the mournful group.

Engraved very indifferently by Zucchi, from a picture then in the collection of the Elector of Saxony.

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414. The infant Saint John, caressing a Lamb; a cross, composed of reeds, lies at his feet.

Engraved by W. Walker, 1767.

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415. Saint Cecilia playing on a bass viol.

Engraved by E. Davis.

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416. Salvator Mundi. The infant Saviour, standing uncovered by the side of a globe (the symbol of the world), on which he leans his right arm, with the two fore fingers of the hand pointing upwards (figurative of his devotedness for its salvation, which is further illustrated by the left hand grasping a cross, attached to the globe). A ray of glory surrounds his head, and the smiles of beneficence beam in his countenance. A red mantle is cast over his right arm, and floats behind his head. This picture is painted with peculiar delicacy of handling and sweetness of colour.

24 *in.* by 18$\frac{3}{4}$ *in.*—C.

Engraved by P. Pontius. In the print a serpent is introduced, under the feet of the Saviour.

Now in the collection of the Duke of Bedford.

417. Salvator Mundi. In this composition the Saviour is placed in a similar position to the preceding, with his left hand extended over the surface of a globe towards a cross attached to its side; his right hand holds a banner; and the vanquished serpent is under his feet.

Engraved in mezzotinto, by O. V. B., 1754.

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418. The infant Saviour lying naked asleep on some drapery, in a Landscape.

Engraved by R. Strange.

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419. The infant Saviour, lying on some drapery in a manger, apparently just awoke; his smiling countenance is radiant with beatitude.

Engraved by J. Dean, from a picture in the collection of the Earl of Pembroke.

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420. The Mater Dolorosa. The Virgin, clad in ample drapery, her countenance directed upwards, and her hands extended in an attitude of appeal; the poignancy of her sufferings are denoted by a sword piercing her bosom.

Engraved by C. Galle.

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421. The Virgin, wearing a mantle on her head and the body enveloped in drapery, is represented looking steadfastly at some object, and both hands are raised expressive of devotional affection.

Engraved by Bolswert.

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422. A Magdalen repentant. Her beautiful countenance is represented in a front view, directed upwards; her light hair flows loose and neglected on her shoulders, and the agony of her mind is strikingly depicted by the convulsive clasping of her hands together. Some crimson drapery is carelessly cast over the right shoulder, and, crossing the body, leaves the

bosom and left shoulder exposed. A skull and an open book lie on a bank by her side.

3 ft. 6 in. by *3 ft.*—C. *(about.)*

If it were not for the correctness and peculiar elegance of the drawing, this admirable production might be ascribed to Titian; such is the mellow richness and beauty of its colouring, that it vies successfully with the companion picture by that master; and is indeed the only Flemish picture in the collection, which consists, with this exception, of the works of the highest Italian masters.

Engraved by Vander Does.

In the collection of J. C. Coesvelt, Esq.

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423. The Martyrdom of St. Catherine. The suffering Saint is represented attached to the wheel, in an extended position; her countenance is directed upwards, from whence descends two angels, one of whom bears a wreath, the other extends his arms to support the dying martyr. Above these are three cherubim. The wrath of Heaven against her persecutors is indicated by thunder and lightning, whose terrors have thrown the executioners and attendants into confusion. Some are endeavouring to escape, while others are struck prostrate on the ground; among the latter are an armed soldier, lying on his back, and a man extended (naked) by his side; a third is bowing his head to the ground. Near these is a poor negro imploring mercy. On the right are two horse soldiers, whose terrified chargers are plunging and rearing up.

2 ft. 7 in. by *1 ft. 7¼ in.*—C.

In the composition of this excellent study the artist appears to have borrowed largely from a picture of the Martyrdom of St. Lievens, by Rubens.

Formerly in the Hermitage, at St. Petersburgh.

Now in the collection of His Excellency Sir Charles Bagot, Bart.

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424. The Adoration of the Shepherds. On the right of the picture is seen the Virgin, clad in a crimson vest, and a large mantle of a bluish colour, holding the infant Saviour in a

recumbent posture, asleep, on her arm, and bending with maternal affection over him, while a young shepherd (by whose side lie a key and a staff), in a red jacket, and an elderly one, in a whitish mantle, are bowing on their knees before him. Beyond these is St. Joseph, pointing out the child Jesus to the attention of two other shepherds, who stand behind him; one of the latter, wearing a blue mantle, and having his hands crossed on his breast, is a portrait of the artist, when about twenty-five or twenty-six years of age. A fragment of a column and some architecture are behind them; two angels, bearing a scroll, and a glory of cherubim, are above. The age of the artist marks the probable period at which he painted this picture, 1615 or 16; and it is worthy of observation, that its style and colouring are so very unlike those of his master's, that a connoisseur would have considered it to have been a work of a much later period, were it not for the portrait.

7 *ft.* 6 *in.* by 6 *ft.* 6½ *in.*—C. Worth 700 *gs.*

There is a print, by Krafft, representing the same composition, with the addition of two figures, and a lamb, which lies bound in front. This is probably the picture painted for the altar of the church of Notre Dame, at Dermont, in Flanders.—*See p.* 15.

Sold in a collection at Malines, . . 1756. . . 830 *flo.* 74*l.*

Collection of the Countess de Grey.

A Study, in chalks, for the preceding picture, is in the collection of the late Sir Thomas Lawrence, P. R. A.

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425. Charity. The subject is represented by a beautiful female, clad in a white robe and a blue scarf, with a scarlet mantle over her knees; her countenance is seen in a front view, directed upwards. A naked infant, with its arms extended, is seated in her lap; a second child stands at her right, embracing her arm; and the third babe is behind her. Some architecture and a landscape compose the back-ground.

4 *ft.* 9 *in.* by 3 *ft.* 9 *in.*—C. Value 800 *gs.*

Engraved by Caukerken and W. W. Ryland.

Now in the collection of Paul Methuen, Esq.

A Duplicate of the preceding, with trifling variations, is in the collection of Thomas Hope, Esq.

4 ft. by *3 ft. 6 in.*—C. *(about.)*

A third Picture, exhibited in the British Gallery in 1823, is in the collection of the Earl of Lonsdale.

And a fourth is in the Dulwich Gallery.

4 ft. 8 in. by *3 ft. 5 in.*—C.

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426. The Virgin and infant Saviour. The Virgin is clad in a scarlet vest, and a blue mantle covering her knees; her face, seen in nearly a profile view, is bending over the infant, who lies naked in her lap, extending his right hand to his mother's face; her left hand sustains the child's head, and her right is placed on her bosom.

3 ft. 9½ *in.* by *2 ft.* 11 *in.*—C.

Engraved by H. Snyers.

Collection of Thomas Hope, Esq.

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427. The Virgin and Child. The Virgin, seen in nearly a profile view, is seated on a bank, suckling the infant, who sits naked on her knee, with its hands raised to her bosom; her right hand holds some linen, and the left touches the babe's foot.

3 ft. by *4 ft. 6 in.*—C.

Engraved by Bartolozzi, from a picture then in the collection of Sir R. Lyttleton.

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428. The Holy Family. The Virgin is seated, holding the infant Saviour on her knees, who is bending forward to embrace St. John; St. Joseph stands behind. The figures are seen to the knees.

Engraved by P. I. Tassaert.

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429. The Virgin and Child. The Virgin, whose face is seen in nearly a profile view, is seated, with the infant naked in

her lap, reclining its head on her bosom; her right hand is placed on the child's back, and her left holds one arm of the infant, whose hand is laid on her bosom.

Engraved by Lorenzi.

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430. The Virgin, holding the infant Saviour, asleep, in her lap. The Virgin is seen in a front view, with a mantle on her head, bending affectionately over the child, and gently raising, with her left hand, some drapery; the right arm rests on a crib, the hand sustaining the infant's back.

Engraved by Pazzi, from a picture in the Pinacotheca, at Rome.

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431. The Virgin, seated on a bank, offering the breast to the infant Saviour, who lies extended on her lap, looking up at a choir of cherubim that appear in the clouds. St. Joseph is behind the Virgin, with a book in his hand, from which his attention is taken by the cherubim.

Etched by A. Van Dyck; and engraved by P. Clouet.

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432. The Virgin, holding the infant Saviour, in a sitting position, on the top of a pedestal; the child bends forward to embrace his parent, whose face is turned from him in a profile view.

Described from an etching attributed to Van Dyck.

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433. The Ascension of the Virgin. In the composition of this masterly study the deserted tomb is placed on the summit of an arch abutting against a handsome edifice, and with an ascent of steps at its side. The apostles and holy women are assembled round the tomb; one of the latter is kneeling at its side, and directing her attention to an apostle, who leans on a balustrade to look at some flowers which she holds; a second apostle, in a red mantle, stands on the opposite side of the tomb, viewing with devout surprise the ascending Virgin, who

is surrounded by a host of angels, and appears to be approaching the beatific presence. This is a free and spiritedly-painted sketch.

24 *in.* by 19¼ *in.*—P.

Now in the collection of His Excellency, Sir Charles Bagot, Bart.

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434. St. Sebastian. A study of a head, represented in a front view, looking up. This picture has been considerably enlarged by some subsequent painter.

14 *in.* by 11 *in.*, enlarged to 22½ *in.* by 19½ *in.*—C.

Now in the collection of His Excellency, Sir Charles Bagot, Bart.

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435. St. Jerome at his Devotions. A venerable old man, girt with a scarlet mantle round the loins, represented in a profile view, bending on one knee, and extending his right hand towards a scroll of papers, which lie on the ground, near some old trees. A lion, the usual symbol of this saint, reposes behind him.

3 *ft.* 8 *in.* by 4 *ft.* 6 *in.*—C. *(about.)*

Now in the collection of Earl Spencer, at Althorp.

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436. Dido and Æneas taking shelter from a Storm. The hero is in the act of lifting the Carthagenian queen from her horse, while cupids protect her drapery from the violence of the wind. In the distance are seen men and cattle escaping from the storm. A free and spirited sketch.

18 *in.* by 23 *in.*—P.

Formerly in the collection of Lord F. Campbell, and then ascribed to Rubens; but the taste and elegance of the design mark it to be by the hand of Van Dyck.

Collection of George Hibbert, Esq. 1829. . . . . 50 *gs.*

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437. Dædalus and Icarus. The youth stands in a front view, naked, all but the loins, around which is cast a scarlet mantle, suspended to a blue ribbon, and held by the left hand, while the right is in a position which indicates that the individual is speaking. Behind him is his father, who has just

completed attaching his son's wings, and appears to be communicating his sage advice, which is evidently received with disdain by the youth, whose flashing dark eyes and piercing brow mark the lofty projects of his ambition. The figures are of the size of life, and seen to the knees. This is one of the artist's most matured productions. The body of Icarus, both in drawing and colour, is a model of perfection in art.

3 ft. 9 in. by *2 ft.*

Now in the collection of Earl Spencer, at Althorp.

A picture of the same subject is described in p. 103.

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438. Diana and Endymion. The shepherd is represented sitting at the side of a bank, holding his crook with one hand, and leaning his head, asleep, on the other; while the goddess floating buoyantly over him, is raising the covering from his head, to admire his beauty.

Described from an etching attributed to Van Dyck.

PORTRAITS OF CHARLES I. AND HENRIETTA MARIA.

In addition to the several Portraits of Charles I., Henrietta Maria (his consort), and their children, already described in this Work, the following extraordinary number occur in different collections; many of them are unquestionably by the master, and others possess such pretensions to be attributed to his name, that the Writer, in this instance, has preferred acquiescing in current opinion rather than exercise a critical inquiry into the justice of those pretensions. *(Vide observation o n this subject in the Preface.)*

It should be observed, that a considerable number of the following descriptions are taken from prints, many of which were engraved from portions of pictures by Van Dyck; and some, perhaps, from pictures and drawings by other hands, the compositions of which were borrowed from his works.

439. Portrait of Charles I., represented in a three-quarter view, with dark hair falling in curls on a broad rich lace frill, which covers the shoulders; his pointed beard and mustacheos are of a bright auburn colour; the dress consists of black figured silk, with a flower, composed of jewels, attached to a blue ribbon, suspended in front. A pure and fine example of the master.

2 ft. 5 in. by *2 ft. 1 in.*—C.

Now in the collection of Countess de Grey.

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440. Portrait of the same Monarch. This elegant portrait presents the king in a front view, clad in armour, relieved by a plain white frill round the neck; the right hand grasps a baton, and the left is placed on a helmet, which, with the royal crown, are on a covered table at the side.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Now in the collection of the Earl of Pembroke, Wilton.

There is a print of the bust of the king, in this position, engraved by P. de Jode; and in an oval mezzotinto by Beckett; and also by H. Robinson, in *Lodge's Memoirs.*

A portrait, answering the preceding description, with the arm resting on a helmet and the crown omitted, is in the collection of Jeremiah Harman, Esq.

3 ft. 6 in. by *2 ft. 6 in.*—C. *(about.)*

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441. Portrait of the same Monarch, represented in a three-quarter view; a rich lace frill adorns the neck, and a cloak, embroidered with a star, covers the shoulders; the left hand holds a glove, and the right is placed on a table, near a broad brimmed hat.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Engraved by F. Faber, 1738, from a picture painted by Sir Peter Lely, after one which was burnt at Whitehall, in 1697. This picture is probably the one now in the Warwick collection.

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442. Portrait of the same Monarch, represented in a three-quarter view. He is dressed in a black figured-silk vest, with ribbon sleeves; the waist is decorated with silver tags and white

satin braiding; black silk hose and stockings; a broad lace frill covers the shoulders; a gold ornament, attached to a blue ribbon, is suspended in front; a mantle, embroidered with a star, covers part of the left arm, and the hand is supported on the hilt of the sword, while the right hand is extended downwards. A crown is placed on a covered table at the side.

6 *ft.* 9 *in.* by 4 *ft.* 1 *in.*—C.

In the collection of Alexander Baring, Esq.

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443. Portrait of the same Monarch, represented in nearly a front view, with long hair falling on a rich lace frill. He is clad in armour, and wears a scarf suspended over the shoulder; one hand is placed on a crown, the other holds the end of a baton.

Engraved by Meyssens.

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444. Portrait of the same Monarch. The face is seen in a front view, and the body is clad in armour, and decked with a medal attached to a ribbon.

Engraved in an oval, embellished with fruit, by Soutman.

A repetition of the same, in a large oval, is engraved by M. Marnbeck, in large and small.

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445. Portrait of the same Monarch. The king is seen in nearly a front view, wearing a hat and cloak.

Engraved by Hollar.

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446. Portrait of the same Monarch, with the face turned above three-quarters from the spectator, in a dress similar to the preceding, with a star embroidered on his robe.

Engraved by Hollar, 1649.

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447. Portrait of the same Monarch, in a position similar to the preceding, and clad in armour, with the crown and sceptre lying before him.

Engraved by G. Vertue.

448. A full-length Portrait of the same Monarch, clad in armour, holding a baton in his right hand, and having the left placed on the hilt of his sword. A crown and a helmet are on a table behind.

Engraved in mezzotinto.

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449. A bust Portrait of the same Monarch, habited in black figured silk, and wearing the Order of St. George suspended in front.

Embellished with an angel at each side. Engraved by R. White, in an oval.

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450. Portrait of the same Monarch, represented sitting in an arm-chair, wearing a broad brimmed hat, and holding a paper in his right hand.

Engraved by Faber.

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451. Portrait of the same Monarch, with the face seen in a front view, and the body clad in armour, with a medal suspended to a ribbon in front.

Engraved in an oval, embellished with palms, by W. Hollar, 1641.

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452. Portrait of the same Monarch, represented in nearly a front view.

Engraved oval, in mezzotinto, by R. Williams.

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453. Portrait of the same Monarch, wearing a rich lace frill round the neck, and a medal of the Order of St. George suspended in front.

Engraved oval by Picard.

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454. The same, with variations.

Engraved by S. Simon.

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455. Portrait of the same Monarch, represented in nearly a front view, clad in armour, relieved by a small pendent frill;

the right hand holds a baton, and the left rests on a globe, placed on a table, on which are also a crown and sceptre.

4 ft. 2 in. by *3 ft. 4 in.*—C. *(about.)*

Engraved in mezzotinto, anonymous.

A Picture corresponding with the above description is now in the possession of Lord Paulet, at Hinton, St. George.

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456. Portrait of the same Monarch. The face is represented in a three-quarter view, with a pearl in one ear, and the hair hanging in curls on the shoulders, which are covered with a rich pendent frill. He wears a silk cloak, embroidered with a star; the left hand holds his gloves, and the right is placed on a covered table, near his hat.

Engraved in mezzotinto, by Faber.

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457. King Charles I., accompanied by the Knights of the Order of the Garter, habited in their robes, walking in procession. His majesty is represented in the right, bearing in his hands the ball and sceptre, followed by several young noblemen, supporting his train, and attended by four gentlemen carrying a canopy, the hinder one of whom, on his right, is a portrait of the artist; the knights (twenty-five in number) precede his majesty, and these are also preceded by other gentlemen. Immediately in advance of the king are, a knight carrying the sword of state, the Prelate of the Order (Walter Curl, Bishop of Winchester), and the Chancellor of the Order (Sir Thomas Rowe); near the centre of the procession are two knights with staves, one of whom (seen in profile) is the Earl of Pembroke (Chamberlain), the other is the Earl of Arundel (Earl Marshal). The royal band of gentlemen pensioners, armed with battle axes, bring up the rear, among whom the painter has introduced the portrait of his friend Inigo Jones. In the gallery above are two groups of ladies, with the queen and the princess royal.

This is a masterly Sketch, done *en grisaille*, in 1639, for a design to decorate the walls of the banquetting room at Whitehall.

Engraved in two plates, by C. Cooper, from the original study,

then in the possession of Lord Northington. Inscribed in the catalogue of the effects of Charles I. No. 27, page 173, and is probably the same afterwards sold in the collection of Sir Peter Lely, 1680, for 15*l.* Again in the sale of Lord Northington's effects, 1787, for 64 *gs.* Bought by Sir Joshua Reynolds.

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458. Portrait of Prince Charles, when about twelve years of age; seen in a three-quarter view, habited in a buff jacket with open sleeves of red silk, a rich lace frill, covering the shoulders, and hose of bright red silk, quilted; a blue ribbon crosses the body. He holds a stick in his right hand, and his hat in the other; has gloves on, and a scarf round the left arm.

5 ft. 4 in. by *3 ft. 4 in.*—C.

Engraved by W. Hollar, 1649.

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459. The same Prince, of a similar design to the preceding, with his hand on the back of a large dog.

Engraved by W. Vaillant.

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460. Portrait of the Princess Mary, daughter of Charles I., aged about ten years. The face is represented in a three-quarter view; a lace frill covers the bosom, and a string of pearls adorns the neck.

Engraved by Faithorne; and in an oval by Queborn.

The same princess, represented full length, with a spaniel at her feet, is engraved in mezzotinto by Coussin.

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461. Portraits, supposed to represent Prince William Henry of Orange, and Princess Mary of England. The former appears to have been about twelve years of age; he has dark flowing hair, and is dressed in a vest and hose of red silk, a mantle of the same colour, and a broad lace frill. His left hand holds his hat, and the right the hand of the princess. She is attired in a richly-embroidered white satin robe and a lace kerchief, and is decked with a pearl necklace and a diamond brooch.

4 ft. 6 in. by *3 ft. 6 in.*—C. *(about.)*

Now in the Musée at Amsterdam.

462. Portrait of Henrietta Maria, representing her standing erect, in nearly a front view; her dark hair is decked with pearls, and tastefully disposed in ringlets. Her dress consists of an orange-coloured silk robe, and a rich lace kerchief and ruffles; the neck and bosom are adorned with pearls, and a splendid brooch of diamonds; her hands are crossed on the bodice. A pillar and curtain compose the back-ground. An elegant and highly-wrought picture.

6 *ft.* 6 *in.* by 3 *ft.* 8 *in.*—C. *(about.)*

In the collection of the Earl of Warwick.

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463. Portrait of the same Queen, showing the face in nearly a front view; the hands are crossed on the bodice, one of which contains a bunch of roses. She is elegantly attired in a dark silk dress; a lace kerchief surrounds the bosom, and stands out behind the shoulders; ruffles, and a double row of pearls.

Engraved in mezzotinto, after a picture in St. John's College, Cambridge.

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464. Portrait of the same Queen, disposed in a similar position as the preceding, but differing in several instances in the dress.

Engraved by Cochet and P. de Jode, and corresponds with a picture in the collection of the Earl of Radnor.

A half-length size Portrait of the same Queen is in the Wilton collection.

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465. Portrait of the same Queen, with the face represented in a three-quarter view. Her dress is composed of a white satin robe, adorned at the bosom with five rows of pearls, and a rich chain of jewels surrounding the shoulders, and attached in a cluster to the side of the bodice. The left hand is slightly raising the skirt of the robe; and the right is extended to a table covered with a blue cloth, on which are a bottle of flowers and a crown. A carpet covers the floor.

6 *ft.* 9 *in.* by 4 *ft.* 1 *in.*—C.

Now in the collection of Alexander Baring, Esq.

A Duplicate of the preceding is engraved by Gunst, from a picture formerly in the Houghton Gallery, and now at St. Petersburgh. This picture, together with the whole collection, valued at 40,555*l.*, was sold by George, Earl of Orford, to the Empress Catherine of Russia, for 36,000*l.*, in the year 1780.

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466. Portrait of the same Queen, represented in precisely the same position, and differing only in a few of the subordinate parts of the dress and in the accessaries.

6 *ft.* 7 *in.* by 4 *ft.* 2 *in.*—C.

Now in the collection of Earl Spencer, at Althorp.

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467. Portrait of the same Queen, corresponding precisely with the preceding.

6 *ft.* 7 *in.* by 4 *ft.* 2 *in.*—C. *(about.)*

Engraved in an admirable manner, by H. T. Ryall, in *Lodge's Memoirs of Illustrious Persons*, from a picture in the collection of the Earl of Clarendon, at the Grove.

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468. Portrait of the same Queen, also attired in white satin, being a repetition of the preceding, with slight variations in subordinate parts of the dress.

6 *ft.* 8 *in.* by 3 *ft.* 10 *in.*—C.

Now in the collection of the Duke of Grafton.

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469. Portrait of the same Queen, attired in white satin; the bodice laced in front with scarlet ribbon, and tied with bows of the same colour. The right hand holds the skirt of her robe, and the left is advanced to take a rose from a table, on which is a crown.

3 *ft.* 6 *in.* by 2 *ft.* 9$\frac{3}{4}$ *in.*—C.

Now in the collection of the Duke of Buccleuch.

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470. Portrait of the same Queen, represented in nearly a front view, with two locks of hair falling on her neck. Her dress is composed of black silk, with full slashed sleeves, tied with white ribbons; a rich lace kerchief surrounds the bosom,

and stands out behind, with ruffles to match. A bow and pendent pearl, and two rows of the same jewels, are in front. The regal crown is placed on a table by her side.

3 ft. 1½ *in.* by *2 ft. 5 in.*—C.

Collection of Thomas Emmerson, Esq.

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471. Portrait of the same Queen, represented in a three-quarter view. Her dark hair is tastefully disposed in ringlets, some of which fall on her right shoulder; the dress is composed of a loose orange-coloured silk robe, with very full sleeves, attached with clasps of jewels; a fur tippet, over the left shoulder; and pearl necklace. The left hand, holding a rose, is placed in front; and the right is extended to a covered table, on which is placed a crown.

4 ft. 5 in. by *3 ft. 7 in.*—C.

Collection of Thomas Emmerson, Esq.

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472. Portrait of the same Queen, representing her seated, resting the right arm on a table, and the left hand (holding a bunch of roses) placed on her lap. Her face is seen in a three-quarter view, and her dark hair falls in clustering ringlets on her shoulders. The dress is composed of a blue silk robe, with full sleeves; a gold chain, to which is appended a large pearl, adorns the neck.

3 ft. 6 in. by *2 ft. 6 in.*—C.

Now in the collection of Jeremiah Harman, Esq.

The preceding Portrait corresponds with one mentioned by Walpole, and alluded to in a letter written by Charles I. to Colonel Whalley, at the time he secretly withdrew himself from Whitehall, in which he says, "There are three pictures, which are not mine, "that I desire you to restore—my wife's picture, in blue satin, "sitting in a chair, you must send to Mrs. Kirk." This lady was then one of the Queen's dressers.

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473. Portrait of the same Queen. Her beautiful face is seen in a three-quarter view; her hair and neck are decked with pearls. The dress consists of crimson silk, of varied hues,

and a muslin scarf, of a grayish colour, striped with gold and flowers; four large pearls and clusters of diamonds adorn the bosom, and similar jewels embellish the shoulders. A delightful picture, most admirably painted.

2 ft. 5 in. by *2 ft.*—C.

Now in the collection of the Countess de Grey.

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474. Portrait of the same Queen, represented full length. Her dress is composed of a large hat, decked with feathers; a blue silk robe, braided with gold lace; a muslin kerchief, striped with gold; and a rich lace frill and ruffles. The left hand is raising the skirt of the robe; and the right is extended to caress a monkey, carried by the Queen's dwarf, Jeffrey Hudson.

6 ft. 8 in. by *4 ft.*—C.

This description is taken from a copy by Jervis, the original picture having since been destroyed by fire.

Now in the collection of the Earl of Egremont, at Petworth.

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475. Portrait of the same Queen, represented in nearly a front view, with one hand placed on the edge of an oval frame.

Engraved by Peter de Jode.

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476. Portrait of the same Queen, holding a sprig of laurel in her hand. The bodice of her dress is decked with pearls, and a costly chain of jewels is suspended in front.

Engraved by Meyssens.

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477. A repetition of the preceding, in an oval embellished with flowers.

Engraved by Suyderhoef.

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478. The same Portrait is again repeated, in an oval form.

Engraved by Dankerts, 1645.

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479. Portrait of the same Queen, attired in white satin, with a blue ribbon, and bow at the waist; the bosom is adorned with

rows of pearls, attached to a diamond brooch, and hanging in clusters on the bodice; the right hand, holding a sprig of roses, is placed in front, and the left is extended to raise the skirt of the robe.

6 ft. 10 *in.* by *4 ft. 3 in.*—C.

Now in the collection of the Duke of Bedford, at Woburn.

480. Portrait of a handsome young Lady, representing the face in a three-quarter view, with bushy hair, of a brown colour. A frill adorns the bosom; and another, of stiff lace, surrounds the shoulders. She is dressed in a black silk vest, with large slashed sleeves; and a cross is attached to a black bow in front. The right hand, having a glove on it, holds a fan, composed of black feathers. An admirable example of the master.

2 ft. 7 *in.* by *2 ft.* 1 *in.*—C.

Now in the collection of M. Van Sasseghem, Ghent.

481. Portrait of Anne Maria de Camudio, daughter of Don Pedro Velasques de Camudio, and wife of Ferdinand di Boisschot, Baron of Savinthem, and Chancellor of Brabant. The lady is apparently about thirty years of age; her countenance is represented in a three-quarter view, with dark bushy hair. She is elegantly attired in a black silk vest, and robe with worked bodice, full slashed sleeves, tied round the elbows; a kerchief, and a lace frill (which stands out round the shoulders in a full ruff) conceal the bosom, on which is a pearl necklace and a gold chain, adorned with a splendid brooch, attached to a bow. She is seated, with the left hand placed on her bodice, and the right resting on the elbow of the chair. Dated 1630. This is a perfectly beautiful work of art.

3 ft. 6 *in.* by *3 ft.*—C.

Engraved by Lommelin.

Now in the collection of the Prince d'Arenberg, *Brussels* 450 *gs.*

482. Portrait of Sir Peter Paul Rubens. This elegant portrait represents the artist when about forty years of age; his

fine oval and intelligent countenance is seen in a three-quarter view, with full curling hair, mustacheos, and pointed beard. He is dressed in a black Spanish mantle, which envelopes the body, and is held on the breast by the right hand ; his attitude has a graceful bend forwards, as if he were addressing some one of distinction. Painted *en grisaille*, and evidently done for the engraver.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Now in the collection of the Duke of Buccleuch.

A second Study for the same is in the collection of M. Six Van Hillegom, at Amsterdam.

10 *in.* by 8 *in.*—P. *(about.)*

The preceding picture is engraved by P. Pontius ; R. Gaywood, 1656 ; Moncornet, in an oval, 1657 ; W. Baillie; Lutma; Le Blond ; Cecchi ; and Fiquet.

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483. A second Portrait of Rubens, showing the face in a more front view than the preceding. The right hand holds the mantle, in large folds on the breast; and the left arm leans on a table. The expression of the countenance is also very inferior.

$9\frac{1}{2}$ *in.* by $7\frac{1}{4}$ *in.*—P.

Now in the collection of the Duke of Buccleuch.

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484. Portraits of Rubens and Van Dyck. The former is represented in a front view, with his hand on his breast ; and the latter, with his back towards the spectator, and his face turned to the right shoulder. They are introduced in one picture, and are embellished with ornaments and allegorical figures, consisting of an infant, holding a palette in his hand, and riding a recumbent lion ; these occupy the centre and base. Above them are the heads of Minerva and Mercury; and at the top corners are cupids, sounding trumpets. This picture is painted in a free and spirited manner, *en grisaille ;* and was evidently done for the under-mentioned print.

$12\frac{1}{2}$ *in.* by $17\frac{1}{2}$ *in.*—P.

Engraved, with some variations and additions, by P. Pontius.

Now in the collection of the Duke of Devonshire.

485. Portrait of Lady Sunderland. Her fair countenance, indicating her to have been about twenty-five years of age, is represented in a front view; her auburn hair is disposed in ringlets, which fall on her neck. Her attire consists of a yellow satin robe, with large hanging sleeves; the neck and bosom are adorned with pearls and a diamond brooch. The right hand crosses the body, holding the sleeves of her robe; and the left is extended to take some flowers from a basket at the side.—*See also pp.* 140 *and* 141.

4 *ft.* 3 *in.* by 3 *ft.* 5 *in.*—C.

Either the excellence of this picture, or the beauty of the lady, so attracted the admiration of Lord Hallifax, that he wrote a poem upon her, printed in the third volume of *State Poems*.

Now in the collection of the Duke of Devonshire.

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486. Portrait of Colcnel Cavendish. His handsome countenance, indicating him to have been about twenty years of age, is represented in a three-quarter view. His dark hair is thick and curling; he has on a black silk vest, the sleeves of which are composed of ribbons, showing the white linen; and he wears a broad rich lace frill.

2 *ft.* 4 *in.* by 1 *ft.* 11½ *in.*—C.

Now in the collection of the Duke of Devonshire.

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487. A full-length Portrait of a Gentleman, apparently about forty years of age, seen in nearly a front view, with dark hair, mustacheos, and a small tuft of beard. He is dressed in a black silk vest, with embroidered sleeves; and wears a black cloak, the skirt of which, passing under the right arm, is held by the left hand; the other, extended downwards, holds his hat; a full ruff adorns the neck. A chair stands on his left, and a curtain is suspended in the opposite side, and falls on a bale of goods lying behind him; the latter object is evidently intended to denote that the individual is a merchant.

7 *ft.* by 4 *ft.*—C. *(about.)*

In the possession of Mr. Spruyt, a dealer, at Brussels, 1829. Price 6000 *fs.*, 240*l.*

488. Portrait of Frances Stuart, Countess of Portland, when about twenty-two years of age, showing the face in a three-quarter view, with light hair and fair complexion. The dress is composed of white satin, striped and figured; full sleeves, and ruffles; a lace frill surrounds the bosom, which is adorned with pearls, as are also the neck and waist. She is represented standing erect, and taking, with the right hand, a rose from a covered table, on which is placed a bouquet in a vase; and in her left she is holding a wreath of flowers. A truly-beautiful production.

6 ft. 6 in. by *4 ft. 2 in.*—C.

Engraved, in mezzotinto, by A. Browne.

Now in the collection of Lord Lyttelton, at Hagley.

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489. Portrait of the same lady, when about twenty-six years of age, seen in a three-quarter view. Her hair, falling in curling clusters on each side of the face, is adorned with pearls on the crown of the head. The dress consists of white satin, and over the shoulders is a fur tippet, which is held by the left hand; the bosom is surrounded by rich point lace, and a string of pearls, attached in front to a large jewel.

Engraved by W. Hollar, 1650; R. Gaywood; and A. Browne *ex.*

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490. Portrait of the same Lady, in a similar view; dressed in dark blue silk, and a light brown mantle on the shoulders, with the bodice richly decked with pearls. The right hand is placed in front, and the left holds a bunch of red roses.

3 ft. by *2 ft. 5 in.*—C.

Now in the collection of Jeremiah Harman, Esq.

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491. Portrait of the Earl of Carlisle, when apparently about thirty-five years of age, seen in a three-quarter view, with auburn hair, a small tuft of beard, and mustacheos. The dress consists of black silk, relieved with a broad lace collar covering the shoulders, and open sleeves, showing the white

linen linings. The figure stands erect, with the right hand (on which is a glove) hanging negligently by the side, while the left is concealed in the mantle. Some architecture and a portion of a landscape form the back-ground.

6 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C.

Now in the collection of Lord Lyttelton, at Hagley.

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492. Portrait of the Duchess of Buckingham. The picture represents a lady, about twenty-four years of age, seen in a three-quarter view. Her dark hair is decked with pearls; she is attired in light blue silk, with full open sleeves, kept up by clasps of pearls and other jewels; similar ornaments adorn the bodice; and the hands are engaged with a basket of flowers. This is an elegant and graceful portrait.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

Now in the collection of Lord Lyttelton, at Hagley.

A portrait of the preceding lady is stated to be in the possession of —— Erskine, Esq.

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493. Portrait of Henry Lord Percy, of Alnwick, when about forty years of age, seen in a front view, with dark hair, a tuft of beard, and mustacheos. The dress is composed of black silk, relieved with a small pendent lace collar, and open sleeves, showing the linings of white linen. The right hand is passed across the body; and the left (with his gloves in it) hangs negligently by the side.

4 *ft.* 2 *in.* by 3 *ft.* 9 *in.*—C.

Exhibited in the British Gallery in 1815.

Now in the collection of the Earl of Egremont, at Petworth.

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494. Portrait of Sir Charles Percy, a gentleman about fifty years of age, of a dark complexion, seen in a three-quarter view, with scanty hair, beard, and mustacheos; he is clad in complete armour, wears a plain pendent white collar, and is standing near a covered table, on which he leans his left arm,

near a helmet; the right hand has on a gauntlet, and holds a baton.

4 *ft.* 2 *in.* by 3 *ft.* 9 *in.*—C.

Exhibited in the British Gallery in 1815.

Now in the collection of the Earl of Egremont, at Petworth.

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495. Portrait of William, second Prince of Orange, when about five years of age. He is dressed in a dark velvet cap, decked with a feather; a yellow silk vest, with embroidered sleeves, and a broad lace frill and ruffles; and is represented in a walking position, the right hand advanced in front of the body; an Italian greyhound accompanies him. Some architecture forms the back-ground.

4 *ft.* 4 *in.* by 3 *ft.* 9 *in.*—C. *(about.)*

Now in the collection of the Earl of Egremont, at Petworth.

A bust of this portrait is engraved, in mezzotinto, by Vertue.

There is a print portrait of the preceding prince, representing him in the same attitude, habited in a dark striped dress, and accompanied by a black and white greyhound, engraved by G. Von Michelis, from a picture at Dessau.

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496. Portrait of the same Prince, when about ten years of age, seen in a three-quarter view, with full curling hair. He is habited in a richly-embroidered vest, a silk mantle, and a point lace frill.

Engraved by Faithorne.

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497. Portrait of Joanna de Blois, afterwards Lady Riche, when about twenty-four years of age. Her face, which is of a round form, with small features, is represented in a three-quarter view; her hair is short and black. She is attired in a black silk robe, with ribbon sleeves, a lace kerchief, and a frill of the same, standing out round the shoulders; the neck is adorned with pearls, and four rows of the same jewels are suspended round the shoulders. The right hand, seen in a fore-shortened

position, is placed on the waist; and the left, containing a handkerchief, is extended downwards at the side.

7 *ft.* 1 *in.* by 4 *ft.* 6 *in.*—C.

This beautiful picture, distinguished for its brilliant colour and effect, appears to be one of the artist's Flemish productions.

Engraved by P. de Jode.

Now in the collection of the Duke of Devonshire.

A Portrait, corresponding with the above description, of a three-quarter size, is now in the collection of Jeremiah Harman, Esq.

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498. Portrait of Ann Cavendish, Lady Riche. Her fair countenance, denoting her to have been about twenty-six years of age, is seen in a three-quarter view, with her dark hair tastefully disposed in curls. She is attired in a rose-coloured silk robe, the drapery of which is held in front by the left hand, while the right points to some distant object.

4 *ft.* 2 *in.* by 3 *ft.* 9 *in.*—C.

Now in the collection of the Earl of Egremont, at Petworth.

A portrait of the preceding lady, habited in black silk, was formerly in the collection of Lord Hardwicke.

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499. A Portrait, styled Lady Isabella Riche.

7 *ft.* by 4 *ft.* 2 *in.*—C. *(about.)*

In the collection at Holyrood House.

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500. Portrait of Sir Peter Paul Rubens, when about the age of forty-five. His animated and intelligent countenance is seen in nearly a front view, with dark brown hair, long mustacheos, and short beard. The dress is composed of a black silk vest with small gold buttons, a plain muslin collar, a black cloak hanging behind, black hose, silk stockings of the same colour, and large bows to the shoes; a rich gold chain is suspended over the right shoulder, crossing the front; and a gold key is tucked in a belt at his side. The figure stands in a

dignified, erect position, with the right hand hanging negligently down, and the left (holding his gloves) is placed near the hilt of the sword. On the base of a pillar, which forms part of the back-ground, is written "Ant. Van Dyck Eques. Pt."

7 *ft.* 2 *in.* by 4 *ft.* 2 *in.*—C.

This elegant and highly-estimable picture is the only whole-length portrait which the Writer has seen of the renowned painter. There is no print of it.

Now in the collection of Earl Spencer, at Althorp.

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501. Portrait of Penelope Wriothesley, second Lady Spencer, when apparently about twenty-six years of age, with a full round face, fair complexion, and light auburn hair. She is attired in a light blue silk robe, white lace kerchief, ruffles, and a red bow in front of the bosom; the neck and wrists are adorned with pearls; the left hand is raised to the waist, and the right falls gracefully at the side. The lady is in a walking position, accompanied by a little dog, which is jumping playfully at her side. This is a magnificent portrait, of great excellence and beauty.

6 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C.

Now in the collection of Earl Spencer, at Althorp.

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502. Portrait of Ann Carr, Countess of Bedford. Her countenance is represented in nearly a front view, and her light hair is tastefully disposed in curls. She is attired in a white satin robe, with lace kerchief and ruffles; a bow of blue silk adorns the bosom, and a ribbon of the same colour girts the waist, in which is stuck a rose-bud. The hands are extended with graceful ease downwards, and appear to hold the skirt of her robe. An Italian greyhound is at her feet. A highly-accomplished and beautiful example of the master.

6 *ft.* 10 *in.* by 4 *ft.* 3 *in.*

Now in the collection of the Duke of Bedford, at Woburn.

The celebrity of this lady's beauty procured the artist repeated employment for his pencil.

503. A second Portrait, representing the Countess when about thirty years of age, habited in a red silk robe with full sleeves, a pale yellowish scarf with gold edging, and a pearl necklace. The hands, which are extremely beautiful, cross each other in front. This is also a delightful production.

3 ft. 5 in. by *2 ft. 8 in.*—C.

Exhibited in the British Gallery in 1815.

Now in the collection of Earl Spencer, at Althorp.

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504. A third Portrait of the Countess, represented in the same view as the preceding, with two locks of hair falling on her neck, and dressed in red silk of varied hues, and a light brown scarf, leaving the bosom exposed.

30 in. by *24 in.*—C.

Now in the collection of Jeremiah Harman, Esq.

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505. A fourth Portrait, being a repetition of the preceding.

In the Louvre.—*See p. 45.*

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506. A fifth Portrait, representing the bust in the same position as the preceding, and the hands engaged drawing on the gloves. The attire consists of a bright blue silk robe, and a brownish scarf.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Engraved by Lombart; and also in *Lodge's Memoirs.*

Exhibited in the British Gallery in 1820.

Now in the collection of Lord Egremont, at Petworth.

Portraits of the Earl and Countess of Bedford are in the collection of the Earl of Pembroke, at Wilton.

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507. Portrait of Dorothy Sydney, Countess of Sunderland, when about twenty-eight years of age, with a fair complexion and light hair, seen nearly in a front view. The dress is composed of a varied red silk, the bodice is adorned with jewels, a fur tippet crosses the left shoulder, and is held by the

right hand, while the left is extended to take up some white and red roses. A freely-painted picture.—*See p.* 134.

3 ft. 5 in. by *2 ft. 8 in.*—C.

Now in the collection of Earl Spencer, at Althorp.

A portrait of the preceding Countess was sold in the collection of Sir Peter Lely, in 1680, for *33l.*

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508. Portrait of the preceding lady, with the face represented in a three-quarter view, and her dress composed of dark-coloured silk with full sleeves, lined with orange-coloured silk, and a brown scarf floating in the wind; the right hand is placed on the edge of a vase of flowers, and the left is pointing to the plant.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Engraved by Lombart; and by T. Wright, in *Lodge's Memoirs.*

Exhibited in the British Gallery in 1820.

Now in the collection of the Earl of Egremont, at Petworth.

Dallaway mentions a portrait of the preceding lady, which was given by herself to Waller. This he states to be at Beaconsfield.

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509. Portrait of William Cavendish, Duke of Newcastle, when about thirty-eight years of age, with light hair, smoothed down on the forehead, a tuft of beard on the chin, and mustacheos. The dress is composed of a black silk vest with open sleeves, showing the white linen linings, a short cloak, and a broad and very rich lace frill covering the shoulders, with ruffles to match. The right hand falls gracefully by the side, and the left is placed on the hip. An admirably-matured picture.

7 ft. by *4 ft. 2 in.*—C.

Now in the collection of Earl Spencer, at Althorp.

There is a print of the bust of the preceding gentleman, engraved in an oval, with emblematical embellishments, by G. Vertue, from a picture then in the collection of the Earl of Oxford.

A portrait of the above nobleman is quoted by Dallaway, as being in the collection of the Duke of Portland, at Welbeck; a third (by the same) at Holyrood House; a fourth is in the collection of

the Earl of Clarendon; and a fifth is stated to be at Woburn. In the latter picture he is represented habited in a bluish gray vest, jacket, and hose, richly embroidered with gold lace; a pendent lace frill, ruffles, and knee-bands; and his boots decked with bows of blue ribbon. He is standing erect; the right hand, holding a letter, rests on the top of a cane; and the left is placed on the hip.

6 *ft.* 10 *in.* by 4 *ft.* 2 *in.*—C.

There is also a portrait of the Duke of Newcastle, of a three-quarter size, at Burleigh.

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510. Portrait of Rachel Ruvigny, Countess of Southampton. The face is seen in a three-quarter view, with the eyes looking downwards. She is clothed in an ample blue vesture, which floats in the air behind her, and is represented as seated on clouds, with a sceptre in her right hand, and the left placed on a large globe; a skull lies under her feet. In allusion to these symbols, the sun's rays are seen diverging from behind a cloud in the back-ground.

6 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C.

Engraved by Mac Ardell, 1758.

Now in the collection of Earl Spencer, at Althorp.

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511. A Duplicate of the preceding (also by Van Dyck) is in the collection of the Countess de Grey.

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512. A third is in the collection of the Earl of Hardwicke, at Wimpole.

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513. A fourth Portrait of this Lady, seen in a three-quarter view, with the bosom exposed, and the hands engaged in arranging some flowers, which lie on the corner of her mantle.

Engraved by Lombart.

This is probably a picture belonging to the Duke of Grafton, exhibited in the British Gallery in 1815.

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514. Portraits of Lady Elizabeth Thimbleby, and Catherine,

Countess Rivers, in one picture. The latter lady attired in a lemon-coloured silk dress and a brown scarf; she is seated on a bank (in the left), receiving from a winged boy a basket of flowers, some of which she has in her right hand. Lady Elizabeth stands on the farther side of the boy, habited in a white dress, and holding a yellow scarf with her left hand.

4 *ft.* 4½ *in.* by 4 *ft.* 4 *in.*—C.

Now in the collection of Earl Spencer, at Althorp.

A portrait of this lady was sold in the collection of Sir Peter Lely, in 1680, for 96*l.*

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515. Portraits of George Digby, second Earl of Bristol, and William, the fifth Earl and first Duke of Bedford. The former appears about twenty-two years of age, with light hair and fair complexion; and is seen in a front view, standing erect, with his right arm leaning on the base of a column, and the left hand holding the hem of his cloak; his dress consists of black silk, with a rich lace ruff covering his shoulders. The latter nobleman, whose countenance, indicating him to be about twenty years of age, is seen in a bare three-quarter view, with brown bushy hair, is habited in a light red figured vest, embroidered in gold, scarlet cloth hose, the knee-bands of which are adorned with gold lace and cords; he has on buff boots, and a gold belt, crossing the body, is attached to the sword. The left hand, holding the hat, hangs negligently by the side; and the right is placed on the hip, with a red mantle, lined with velvet, slung across the arm. A spear and some books are on the ground, at his side. A breast-plate of armour lies at the feet of the former nobleman. This example of the art would of itself have been sufficient to have immortalized the painter.

8 *ft.* 3 *in.* by 5 *ft.* 2 *in.*—C.

Houbraken has engraved bust portraits of the above noblemen from this picture. T. Wright has also engraved a portrait of the Earl of Bristol for *Lodge's Memoirs.* The portrait of William

Russell, Duke of Bedford, is engraved after the preceding picture, by C. Picart; and the bust of the same nobleman, by Houbraken.

Now in the collection of Earl Spencer, at Althorp.

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516. The Wilton Family. A composition of ten figures, of the size of life. The two principal persons, seated on an elevation of three steps, represent Philip, Earl of Pembroke, and his lady, both of whom are elegantly attired in black silk dresses. On his lordship's right stand two of his sons; one of them is habited in red silk of various hues; the other wears yellow of the same material, striped; to the right of these are three more of his sons, in black, blue, and brown silk dresses. Near the centre of the picture, and at the foot of the steps, stands Lady Mary, daughter of George, Duke of Buckingham; she wears a rich robe of white satin. On the left of Lady Pembroke are, Lady Anna Sophia, attired in a light blue silk robe, and her husband, the Earl of Caernarvon, habited in a yellow silk vest, brown hose, and buff boots. The dresses of the gentlemen are also enriched with broad lace frills, so much in use at that period. In the upper part of the picture are two sons and a daughter previously deceased, represented under the similitude of angels. The back-ground is composed of some tapestry, in which are embroidered the family arms, a green curtain, and two columns.

12 *ft.* by 20 *ft.*—C. *(about.)*

This noble gallery picture is considerably the largest that the master painted, and also contains the greatest number of figures: these, if considered individually, are beautiful examples of the artist's taste and genius; but, when viewed as a whole, they show so little invention in their disposition and action, that they appear to be rather assembled for the purpose of displaying themselves in their rich dresses than brought accidentally together as a family party. No incident is introduced to give variety of positions, or animation to the expressions, so beautifully exhibited in the picture of the Marlborough family, by Sir Joshua Reynolds. Perhaps the artist, or his employer, considered that it would have been dero-

gatory to the dignity of the individuals to have diverted their attention by the introduction of any incident, and thereby to have destroyed the erect and elegant carriage which they severally possess—any such attention to the picturesque might have been thought a breach of etiquette. For this immense picture the artist was only paid the very moderate sum of 500*l.*

Injudicious cleaning, and worse restoration, by repaint, has greatly injured this magnificent work.

Engraved by Baron.

Now in the Wilton collection, near Salisbury.

An admirable memorandum of the preceding picture, by Gainsborough, painted in a free and spirited manner, and possessing all the elegance and taste which distinguishes the original, is in the collection of the Hon. George Agar Ellis.

3 ft. by *4 ft. 6 in.*—C. *(about.)*

The first sketch for the large picture is in the possession of the Earl of Caernarvon.

A portrait of the Earl of Pembroke, as represented in the preceding picture, is also in the Wilton collection.

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517. Portrait of William, Earl of Pembroke. His strongly-featured countenance denotes him to have been about fifty years of age. He has dark hair, a pointed beard, and mustacheos; his dress is composed entirely of black silk, decorated at the waist with gold lace and tags, a full pendent ruff, a gold medal attached to a blue ribbon, and a mantle embroidered with a star. The left hand holds a wand, and the right is extended downwards. A scarlet curtain and architecture compose the back-ground.

7 ft. 6 in. by *4 ft. 4 in.*—C.

Now in the collection of the Earl of Clarendon.

A print of the preceding picture (half length) is engraved by Voerst.

A portrait of the preceding nobleman is in the Wilton collection. Another is quoted by Walpole, as being in the collection of the Duke of Buckingham.

518. Portrait of Philip, Earl of Pembroke, when about fifty-five years of age, represented in a three-quarter view, with auburn hair, pointed beard, and mustacheos. He is dressed entirely in black silk, a broad lace collar, and a mantle embroidered with a star; the latter is held up in front by the right hand, the left is extended downwards, holding his hat and a wand. The position denotes motion, and the left leg is advanced to mount some steps.

7 ft. 6 *in.* by *4 ft.* 4 *in.*—C.

Now in the collection of the Earl of Clarendon.

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519. A full-length Portrait of Philip Herbert, Earl of Pembroke and first Earl of Montgomery, when about forty years of age. The face, which is shown in a three-quarter view, has a pointed beard, and mustacheos; the body is clad in armour, and he wears buff boots; the right hand grasps a baton, and the left is placed on a covered table, near his helmet.

6 ft. 10 *in.* by *4 ft.* 2 *in.*

Engraved by Hollar, 1642; and in *Lodge's Memoirs.*

The original of this picture is probably in the Wilton collection.

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520. Portrait of Philip, Earl of Pembroke, when about eighteen years of age, with light flowing hair. He is dressed in the elegant costume of the period. His right hand is placed on the sash which crosses the breast, and the left, wearing a glove, is placed on the hip.

Engraved by Lombart, inscribed Lord Herbert; also etched by Worlidge.

A portrait of this gentleman is in the collection of the Earl of Verulam; and one, of a half-length size, is in the Wilton collection.

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521. Portrait of the Earl of Pembroke, when about thirty-five years of age. The face is seen in a three-quarter view, with light bushy hair. The dress is chiefly composed of a red silk mantle, covering the body; the right hand is raised

to the breast, and the left (which is concealed) appears to be placed on the hip. A good portrait.

3 ft. 2 in. by *2 ft. 8 in.*—C.

In the Dulwich Gallery.

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522. Portrait of the Countess of Pembroke, when about thirty-two years of age, represented in a three-quarter view, with short curling dark hair. The dress is composed of a red silk vest with large open sleeves, and a tawny-coloured scarf, which is held near the bosom by the left hand, while the right raises the skirt of her robe. The face and bosom of this picture have been much injured by cleaning.

3 ft. 4 in. by *2 ft. 8 in.*—C.

In the Dulwich Gallery.

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523. Portrait of Penelope Naughton, Countess of Pembroke. She is represented as in the act of walking in the open air; both hands are engaged holding her mantle, which floats in the wind behind her; the bosom is exposed, and the face seen in a three-quarter view.

Engraved by Hollar and Lombart.

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524. Portrait of Susan Vere, first wife of Philip, Earl of Pembroke.

Now in the Wilton collection.

7 ft. by *4 ft. 2 in.*—C. *(about.)*

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525. Portrait of Lady Mary Herbert, wife to the fourth Earl of Pembroke.

Now in the collection at Wilton House.

A second portrait of this lady is said to be in the collection of the Duke of Beaufort, at Badminton.

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526. Portrait of Mary Curzon, Countess of Dorset.

Now in the collection of the Duke of Buckingham.

527. An Equestrian Portrait of the Duke d'Arenberg. The countenance, which appears to be that of a person thirty-six years old, is seen in a three-quarter view, looking over the left shoulder; his long curling hair falls on a lace frill, which adorns the neck; and the body is clad in complete armour, with cuishes; a red sash girds the waist, and floats at the side. The figure is represented in a hinder view, holding a baton in the right hand, and mounted on a bay prancing charger. A youth, bearing a helmet, is on the farther side of the horse, in the rear; and a regiment of cavalry, defiling through the country, appear in the distance.

10 *ft.* 6 *in.* by 8 *ft.*—C. *(about).*

Engraved by R. Earlom; and Baillu.

This magnificent portrait was painted for the Elector Palatine.

Now in the collection of Thomas-William Coke, Esq. Holkham.

A bust portrait of the Duke d'Arenberg, represented in the same position as the preceding, and painted in an oval, is in the collection of Earl Spencer, in which it is styled a portrait of Van Dyck.

23½ *in.* by 19 *in.*—C.

There is a print of this nobleman—representing him in the same position, clad in complete armour, with the right hand placed on the end of a baton, and the left hand to the breast—engraved by Bolswert.

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528. Portrait of Dorothy, Lady Dacre, daughter of Dudley, Lord North, when about twenty-six years of age, represented as having a fair complexion and light hair. The face is seen in a three-quarter view, and the dress is composed of black silk, with festoons of pearls, tied with a black ribbon, in front of the bosom. The right hand holds a bunch of roses, and the left is slightly raising the skirt.

4 *ft.* 6 *in.* by 3 *ft.* 6 *in.*—C.

Now in the collection of the Marquess of Bute, at Wroxton.

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529. Portrait of Charles Malery, a gentleman, about sixty years of age, with dark hair inclining to gray, mustacheos, and a small tuft of beard. The face is seen in a front view,

with the head inclining to the right; the body is enveloped in a dark mantle, without either a ruff or frill round the neck; the left hand is placed in front, holding the mantle.

3 ft. 6 in. by *2 ft. 9 in.*—C.

Engraved by Vosterman. A head of this person is also freely engraved, anonymous.

This picture was painted previously to the artist's arrival in England, and consequently possesses more power and richness of colour than most of his English productions.

Now in the collection of the Countess de Grey.

The above portrait was bought at the sale of Sir Peter Lely's effects, in 1680, for 41*l.*; now worth 250 *gs.*

A Duplicate of the preceding, with variations, is in the Munich Gallery.—*See page* 26.

The print by Vosterman was taken from a picture, painted *en grisaille*, now in the collection of the Duke of Buccleuch.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

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530. Portrait of the second Lady Southampton, represented in nearly a front face, with fair complexion and light hair. Her dress consists of white satin, with full open sleeves, the bodice adorned with pearls; she is seated, leaning her right arm on a stone pedestal; a light blue scarf, which is held by the left hand, lies loosely on her lap. Some architecture, a tree, and the sky, form the back-ground.

6 ft. 2 in. by *4 ft. 2 in.*—C. *(about.)*

Engraved, in mezzotinto, by Thompson.

Now in the collection of the Countess de Grey.

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531. Portrait of Mrs. Kirk (bed-chamber woman to Henrietta Maria), a lady apparently about thirty years of age, with light hair, falling in ringlets on her shoulders. Her dress is composed of a deep lemon-coloured silk robe, with full sleeves and white muslin ruffles; a brown scarf passes over the right shoulder, and crosses the waist. The left hand is slightly raising the skirt of her robe; and the right arm is extended,

towards which a little dog is jumping up against a vase. Some distant object has apparently attracted the lady's attention from the playful gambols of the animal. An elegant and highly-accomplished portrait.

7 *ft.* 3 *in.* by 4 *ft.* 4 *in.*—C.

Engraved, in mezzotinto, by J. Becket.

Collection of Sir Peter Lely, No. 116 in his catalogue, in 1680. Bought by the Earl of Kent, for 80*l.*

Exhibited in the British Gallery in 1815.

Now in the collection of the Countess de Grey.

A portrait of the preceding lady is in the collection of the Earl of Clarendon.

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532. Portraits of Mrs. Kirk and the Countess of Morton. They are represented sitting together; the former is at the side, with one hand on the elbow of her chair, and the other near a bunch of flowers in her lap. The Countess is seen in nearly a front view; one hand holds her ample robe, the other is extended in an attitude denoting her to be speaking.

Engraved by J. Gronsvelt.

Gaywood has engraved a print of Mrs. Kirk, sitting alone.

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533. Portraits of a Lady and Child. The former, apparently twenty-five years of age, is of fair complexion, with dark hair, and a round face. She is elegantly attired in black figured silk, with a broad full ruff round the neck, and is seated in an arm-chair, with the child in her lap. The latter has on a hat decked with feathers, and is dressed in the formal costume of the period.

4 *ft.* 4 *in.* by 3 *ft.* 6 *in.*—C. Worth 700 *gs.*

This beautiful picture is painted in his Flemish manner—brilliant and effective.

Engraved by E. Smith.

Exhibited in the British Gallery in 1815.

Formerly in the Balbi Palace.

Now in the collection of Sir Abraham Hume, Bart.

534. Portrait of Le Clerc, a gentleman about twenty-five years old, of a thin and thoughtful countenance, seen in a profile view, looking steadfastly to the right. His dark hair is parted at the side; he is dressed in a dark gray silk vest, with a black cloak cast over the left shoulder, and a plain white collar, leaving the neck exposed. The right hand is raised to the breast.

2 ft. 0½ in. by *1 ft. 7 in.*—C.

This excellent portrait is a fine example of the artist's Venetian colouring. It was formerly in the possession of the author, Algerotti, and was purchased by the present proprietor at Venice.

Engraved, in mezzotinto, by Vaillant.

Exhibited in the British Gallery in 1821.

Now in the collection of Sir Abraham Hume, Bart.

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535. Lazarus Maharkyzus, a person of thin and studious countenance, apparently about thirty-five years of age, represented in nearly a profile view, with short hair, beard, and mustacheos. He is dressed in black silk, with a plain pendent collar; he appears to have just turned round in his chair, placing both arms on its elbow, in order to address some person.

The countenance of this gentleman bears a striking resemblance to that of the preceding portrait.

Engraved, in mezzotinto, by Barras.

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536. Portrait of the Duke of Lennox, in the character of a shepherd, dressed in a blue vest and a yellow mantle, standing against a bank, with a crook in his hand, and seen in a front view.

Now in the collection of the Earl of Darnley.

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537. Full-length Portraits of Lord John and Lord Bernard Stuart, sons of Esme, Duke of Lennox, both of whom appear at the time to have been under age. The nearest, standing on the left, has the face turned above three-quarters from the spectator, with long curling auburn hair; his dress consists of a white satin vest and hose, silk stockings, buff shoes, and a blue silk mantle over the left shoulder; the left foot is placed on the base of a

pedestal. The other gentleman is seen in a front view, with flowing flaxen hair; he is habited in a crimson vest of various hues, with a large mantle of a tawny yellow over the left arm, which crosses the body, and is held against the thigh with the right hand; the left arm rests on the pedestal; he wears dark buff boots, handsomely ornamented.

7 *ft.* by 4 *ft.* 6 *in.*—C. *(about.)*

This is a highly-estimable and beautiful production.

Engraved, in mezzotinto, by J. Mac Ardell; and R. Thompson.

Now in the collection of the Countess de Grey.

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538. A Duplicate of the preceding Picture, with alterations, and considerable variations in the colours of the dresses.

Now in the collection of the Earl of Darnley.

Exhibited in the British Gallery in 1815.

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539. Portrait of the Duchess of Savoy, when about twenty-three years of age. Her countenance is represented in a three-quarter view, with short brown hair, decked with pearls and feathers; she is elegantly attired in a satin vest and bodice, very richly embroidered with gold lace; a full robe, with sleeves of a similar material, splendidly worked with gold ornaments; and a full ruff of gray muslin. She stands in an erect position, with the right hand placed on her waist; the left is slightly raising the skirt of her vest. An arm-chair stands on the right, which is in part covered by the bottom of a crimson silk curtain.

7 *ft.* 6 *in.* by 5 *ft.* 1 *in.*—C.

This elegant portrait was painted either at Genoa or Turin, about the year 1625; it was brought to England a few years ago, and sold for 500 *gs.*

Exhibited in the British Gallery in 1815.

Now in the collection of the Earl of Aberdeen.

There is a portrait of Joanna de Blois, engraved by P. de Jode, which greatly resembles the preceding lady.

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540. Portrait of Albertus Miræus, a Senator of Brabant. His countenance is of an oval form, with strongly marked

features, indicating him to have been above fifty years of age, dark hair, and a square-shaped beard. He is represented in a three-quarter view, dressed in black robes, seated, with the left arm resting on the elbow of his chair, and the right hand placed on the wrist of the left. A bust, a clock, and some papers, are on a table before him.

3 ft. 10 *in.* by *3 ft. 5 in.*—C.

Engraved by P. Pontius.

Exhibited in the British Gallery in 1819.

Now in the collection of the Duke of Bedford.

There is a print of a portrait of the preceding gentleman, when advanced in years; he has a bushy beard and an oval countenance, represented in a three-quarter view, with the eyes looking in a contrary direction; and is habited in the robes of a civilian. He is seated, having his left hand placed on the right arm.

Engraved by P. Pontius; and in an oval by T. Diamaer.

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541. Portrait of a Lady, about twenty-five years of age, seen in nearly a front view, with dark bushy hair. She is dressed in a dark green vest; a large lace frill covers her shoulders, with ruffles to correspond. She is seated, with the left hand touching the covering of a table, and the right raised to the waist.

4 ft. 4 in. by *3 ft. 4 in.*—C.

Now in the collection of the Earl of Egremont.

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542. Portrait of Charles, Lord Cranbourne, Earl of Salisbury. His countenance, seen in a three-quarter view, indicates that he was about thirty-six years of age. He is clad in armour, wearing a plain white collar, and buff boots; and is represented erect, in a landscape, with a baton in his right hand, and the left placed on a helmet at the side.

6 ft. 6 in. by *4 ft. 4 in.*—C.

Now in the collection of the Earl of Egremont.

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543. Portrait of the same Nobleman, attributed to Van Dyck, representing him as being fifty-five years of age. He is habited

in a black silk dress, slashed on the breast, and a mantle embroidered with a star; a medal, attached to a blue ribbon, is suspended in front; his right hand is on the head of a fine spaniel.

4 *ft.* 4 *in.* by 3 *ft.* 4 *in.*—C. *(about.)*

Now in the collection of the Earl of Salisbury.

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544. Portrait of Lady Shirley. The countenance, indicating her to have been thirty-three years of age, is seen in a three-quarter view; she is attired in the Turkish costume, consisting of a rich silk vest embroidered with flowers, and her dark hair is adorned with jewels and a bunch of feathers; she is seated on a low ottoman, with a rich carpet under her feet; the right hand holds a kerchief, and the left is placed on her lap. This appears to be one of the artist's Italian productions.

6 *ft.* 6 *in.* by 4 *ft.* 4 *in.*—C.

Exhibited in the British Gallery in 1815.

A portrait of this lady, habited in a fantastic dress, like a Persian, is inscribed in the Catalogue of the effects of Charles I., No. 18, p. 163, and is perhaps the same picture.

Hollar has engraved a print of Lady Shirley, showing the face in nearly a front view, and her long hair, braided with pearls, falling below the left shoulder, concealing a portion of the hand. A wreath of flowers crowns the head; and the dress is composed of a full mantle, negligently twisted round the shoulders.

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545. Portrait of Sir Robert Shirley. A gentleman about forty years of age, habited in the Turkish costume, consisting of a rich silk vest and mantle, embroidered with flowers, and a turban. He is represented erect, with his right hand tucked in his girdle; the left, holding a strap, hangs down at the side.

6 *ft.* 6 *in.* by 4 *ft.* 4 *in.*—C.

Now in the collection of the Earl of Egremont.

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546. Portrait of Sir George Saville, Marquis of Halifax, when about thirty-six years of age, represented in a three-quarter view, with dark bushy hair. The dress consists of a

black silk vest with short open sleeves, showing the white linen shirt, and a pendent lace frill; he appears to be standing near a pillar, leaning his right arm on its base, with the hand placed in front. As this nobleman was but eleven years old when Van Dyck died, it must either be the portrait of some other gentleman, or, what is more probable, it was painted by Dobson; but is quite worthy of the name to which it is attributed.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

Now in the collection of the Duke of Devonshire, Chiswick.

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547. Portrait of Charlotte de la Tremouille, Countess of Derby, when about thirty-two years of age, with the face represented in a three-quarter view. Her elegant dress consists of white satin, with triple rows of pearls adorning the bosom, and a zone of jewels round the waist. An excellent picture.

Engraved by Thomson, in *Lodge's Memoirs.*

Now in the collection of the Earl of Derby, Knowsley.

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548. Portrait of William Villiers, Viscount Grandison, when apparently about thirty years of age, seen in nearly a front view, with auburn bushy hair. He is habited in a scarlet vest with open sleeves, richly embroidered in gold; a lace frill, covering the shoulders; a red mantle over the left arm; scarlet hose, and buff boots. The right hand, wearing a glove, is placed on the hip, holding a hat decked with blue feathers; the left hand falls negligently by the side.

7 *ft.* by 4 *ft.* 4 *in.*—C.

Engraved by Gunst.

Now in the collection of the Duke of Grafton.

A Duplicate of the preceding is in the collection of Lord Clarendon, and is engraved in *Lodge's Memoirs.*

There is also a print of a half-length portrait of Lord Grandison, engraved by Picart, from a picture exhibited in the British Gallery in 1815, and now in the collection of Earl Fitzwilliam.

549. Portrait of Robert Rich, Earl of Warwick, when about fifty years of age, represented in nearly a front view, with a tuft of beard, and mustacheos. He is clad in a suit of beautiful armour, with a broad square plain collar; the right arm leans on a pedestal, having a baton in the hand; and the left falls negligently by the side; a helmet and a gauntlet are on the base of a pillar, at the side.

6 *ft.* 6 *in.* by 4 *ft.*—C.

Engraved, in an embellished oval, by Houbraken.

Now in the collection of the Earl of Warwick.

A portrait of this nobleman is quoted by Dallaway as being at Holkham: and a third, being a duplicate of the first one, is in the collection of the Earl of Hardwicke; engraved by Robinson, in *Lodge's Memoirs.*

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550. Portrait of Elizabeth, Countess of Warwick. Her fair countenance is seen in a three-quarter view, with light hair, falling in ringlets on her neck; she is attired in a plain dress, leaving the bosom exposed.

Engraved, oval, by P. Pontius.

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551. Portrait of William Fielding, Earl of Denbigh, apparently about fifty-five years of age. The face is turned above three-quarters from the spectator, with gray hair, mustacheos, and a small tuft of beard. He is represented in an eastern shooting dress, consisting of a plain light red vest, with cross belts in front, and a pouch at his side; the right hand holds a gun, and the fingers of the left are extended in a position expressive of surprise. His attention is directed to a boy, who is close to the left side, habited in a Persian dress, and is pointing to a parrot in a tree near him.

6 *ft.* 8 *in.* by 4 *ft.* 2 *in.*—C.

Engraved in *Lodge's Memoirs.*

Now in the collection of the Duke of Hamilton.

A second portrait is in the possession of Lord Denbigh.

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552. Portrait of Robert Bertie, Earl of Lindsey, apparently

about fifty-five years of age, with the face seen in a three-quarter view, and a bald head. He is clad in armour, and wears gauntlets; a broad lace frill covers the shoulders; the right arm grasps a baton. A clump of trees forms a background to the figure.

Engraved in *Lodge's Memoirs.*

Now in the collection of Baroness Willoughby de Eresby.

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553. Portrait of Montague Bertie, Earl of Lindsey. The face is seen in a full three-quarter view, with bushy hair, mustacheos, and a tuft of beard. The dress is composed of a cuirass, over a buff jacket, with open sleeves; a plain white collar, and red hose. The sword is sustained by a gold belt, which crosses the body. The right hand holds a stick, and the left is placed on the hip.

Engraved in *Lodge's Memoirs.*

Now in the collection of Baroness Willoughby de Eresby, Grimsthorpe Castle.

A portrait of Lord Lindsey, clad in armour, is in the possession of Lord Douglas, Bothwell Castle.

There is a portrait of this nobleman, representing him in nearly a front view, with long hair. He is clad in armour, with a plain frill round the neck; the left hand is placed on a helmet. Engraved, oval, by Faithorne; and by Vertue.

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554. Portrait of Henry Rich, Earl of Holland, when about forty-five years of age. The face is seen in a three-quarter view, with mustacheos, and a tuft of beard. His elegant dress consists of a cuirass, over a buff jacket with white satin open sleeves, and red hose, both of which are embroidered with gold lace, the wrists of his gloves are also similarly worked, as is also the sword belt. The right hand grasps a baton, and the left holds his hat, decked with feathers.

7 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C.

This portrait was painted at Holland House, about the year 1635.

Engraved by Faithorne; and in *Lodge's Memoirs.*

Now in the collection of the Duke of Buccleuch, at Montague House.

There is a portrait of this nobleman, in a similar position, with his left hand on his hip, and the right holding a cane. A medal, of the Order of St. George, is suspended in front; and the hands are without gloves. Engraved by P. Clouet; also by Glover; Pass; and Voerst.

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555. Portrait of the same Nobleman, when about fifty-three years of age, seen in the same position as the preceding, with dark bushy hair, mustacheos, and pointed beard. He wears a cuirass, over a vest with white satin open sleeves, embroidered; a broad lace frill, covering the shoulders; and a medal, appended to a blue ribbon. Painted in an oval.

2 ft. 6 *in.* by *2 ft.* 1 *in.*—C.

Engraved in mezzotinto.

Now in the collection of Jeremiah Harman, Esq.

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556. Portrait of Edward Somerset, second Marquis of Worcester. The face is presented in nearly a front view, with light bushy hair. The body is clad in armour, with a plain frill, and tassels at the neck. The right hand holds a baton, and the left arm leans on the sill of a window, on which is placed a helmet.

Engraved in *Lodge's Memoirs.*

Now in the possession of the Duke of Beaufort.

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557. Portrait of Robert Dormer, Earl of Caernarvon, when about twenty-five years of age. The face is turned above three quarters from the spectator, with light hair, and mustacheos. The body, which is presented in a side view, is habited in a yellow satin vest and a broad lace frill, covering the shoulders; the right hand holds his gloves, and the left is placed on the hip. A green curtain and a pillar compose the back-ground.

Engraved by Baron; and in *Lodge's Memoirs.*

Now in the possession of the Earl of Pembroke, Wilton House.

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558. Portrait of Anna Sophia, Countess of Caernarvon. This elegant portrait shows the face in a three-quarter view, with the

bosom exposed. The right hand is placed on a little table, in front, on which are some roses; and the left, a little raised, holds one of the same flowers.

Engraved by Lombart and Baron, from a picture then in the possession of Robert Earl of Caernarvon.

A portrait of the preceding Countess was sold in the collection of Sir Peter Lely, in 1680, for 22*l.*

A portrait, styled Lady Caernarvon, representing her dressed in white satin, with the hands crossed in front, and a wreath of flowers encompassing the wrist of the left hand, is in the collection of Earl Verulam.

4*ft.* 8 *in.* by 3*ft.* 8 *in.*—C. *(about.)*

Portraits of the Earl of Caernarvon and his Countess, in one picture, are in the collection of the Marquis of Bath, at Longleat.

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559. Portrait of the Duchess of Ormond, when about thirty-three years of age, of fair complexion, and light hair, smoothed down on the forehead. Her dress is composed of a white figured satin vest, with ribbon sleeves, girt in the arms with scarlet ties; a black silk mantle, and a rich lace frill standing out behind; a string of large pearls adorns the bosom, one end of which is attached to a bow on the bodice. The left hand holds a fan, and the right is extended downwards.

6*ft.* 10 *in.* by 4*ft.* 3 *in.*—C.

Now in the collection of the Duke of Bedford.

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560. Portrait of William Laud, Archbishop of Canterbury, when he was apparently about fifty years of age, seen in nearly a front view, with a square black cap on the head, and habited in ecclesiastical robes. He is represented standing, with his right arm resting on a pedestal, and the left extended at his side.

Engraved by Hollar, in 1640; and by Cochran, in *Lodge's Memoirs.*

Now in the collection at Lambeth Palace.

A Duplicate of the preceding is stated to be in the possession of Lord Ossory, at Ditchley.

561. Portrait of James Stanley, seventh Earl of Derby. The face is represented in nearly a profile view, with brown hair covering the forehead, and long behind. The body is clad in armour, with a plain frill round the neck. The left hand holds his helmet, and the right is placed on the crown of it.

Engraved by E. Scriven; and in *Lodge's Memoirs.*

Now in the collection of the Earl of Derby, at Knowsley.

A portrait of the preceding Earl is in Hamilton Palace.

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562. Portrait of the preceding Nobleman, with his Countess and Child. The Earl is represented in nearly a side view, standing on the left, habited in a full suit of black silk, and a mantle of the same. His left hand is raised, and the fore-finger points upwards. His lady is on the opposite side; her fair countenance is seen in a three-quarter view, with dark hair, tastefully arranged in curls. Her dress is composed of white satin; a pearl necklace, and a triple row of the same jewels adorn the bosom; the waist is encompassed with a girdle of costly gems; the right hand holds a bunch of roses, and the left is extended to raise the skirt of her robe. In the centre, between them, stands their daughter, who is apparently about five years of age, and is seen in a front view, wearing a red silk frock, the bosom of which is surrounded with lace; her hands are united in front. A landscape, with a wide expanse of of water, compose the back-ground. A truly-excellent production.

8 *ft.* 1 *in.* by 7 *ft.*—C.

Exhibited in the British Gallery in 1820.

Now in the collection of the Earl of Clarendon, at the Grove.

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563. Portrait of Lucy, Countess of Carlisle, daughter of Jocelin, Earl of Northumberland. The countenance, denoting her to have been about twenty-eight years of age, is represented in a three-quarter view, and the body in a side position. The

dress consists of a figured silk robe with large hanging sleeves, attached at the shoulders with jewels. One hand is extended to raise the skirt of her robe, while she advances up a step; the other hand is in the act of putting aside a curtain. A pillar, a curtain, and shrubs, compose the back-ground.

7 ft. 1 *in.* by *4 ft. 2 in.*—C. *(about.)*

Engraved by P. Gunst, then in the collection of Lord Wharton.

This picture is said to be dated 1637.

A portrait of the preceding lady is stated to be in the possession of Sir Edmund Bridges.

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564. Portrait of the same Lady, when about thirty years of age, with the face represented in a similar view to the preceding. Her auburn hair is decked with flowers; the dress is composed of a silk robe, of an orange colour, with hanging sleeves, lined with white silk; a fur tippet, covering the left shoulder, is attached to the bosom by a cluster of pearls; the left hand is raising the skirt, and she is holding the right under the cool stream of a fountain, composed of a vase, surmounted by a cupid.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Engraved by Lombart; and in *Lodge's Memoirs.*

Exhibited in the British Gallery in 1820.

Now in the collection of the Earl of Egremont.

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565. Portraits of Margaret, Countess of Carlisle, and her infant Daughter. The Countess is represented sitting in an arm-chair, with her left hand on the elbow of the seat, and the right round the neck of her child. Her fair countenance, indicating her to have been about twenty-six years of age, is seen in nearly a front view, with light hair, disposed in curls. She is dressed in a red silk robe with full sleeves, attached by clasps of jewels; a row of large pearls, adorning the bosom, is fastened to a brooch at the side: and a girdle of costly gems is round the waist. Her daughter, a most interesting child, about two years

old, with flaxen hair, dressed in a white satin frock, stands by her side, with both hands on her parent's knees.

4 *ft.* 2 *in.* by 3 *ft.* 6 *in.*—C.

Engraved by Lombart.

Now in the collection of the Duke of Devonshire.

A portrait of the preceding lady was sold in the collection of Sir Peter Lely, in 1680, for 41*l.*

Portraits of Dorothy Percy, Countess of Leicester, and her sister Lucy, Countess of Carlisle, in one picture, is in the collection of Earl Waldegrave.

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566. Portrait of Dorothy Percy, Countess of Leicester, when about twenty-seven years of age. Her handsome countenance is seen in a front view, relieved by dark hair, tastefully disposed in curls. Her dress consists of a white satin robe with hanging sleeves, lined with blue, and fastened by jewels; a gauze scarf, worked in gold, falls over the right shoulder; and a splendid brooch adorns the bosom. She is seated, with her right arm resting on the elbow of her chair, and the left lying on her lap.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

Engraved in *Lodge's Memoirs.*

Exhibited in the British Gallery in 1820.

Now in the collection of the Earl of Egremont.

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567. Portrait of Prince Rupert, when about twenty-two years of age, with curling bushy hair. He is represented in nearly a front view, with a cane in his right hand, and the left placed on the hilt of his sword. He wears a cuirass, partly concealed by a buff jacket, having white satin slashed sleeves edged with gold, ruffles, and red hose. A helmet is on a table behind.

Engraved, by Cochran, in *Lodge's Memoirs.*

Now in the collection of the Earl of Craven.

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568. Portrait of the same Prince, when about twenty-four years of age, represented in a three-quarter view, with long

brown hair falling on a rich lace frill, which covers his shoulders. He has on a cuirass over a buff jacket, with red slashed sleeves; a rich jewel, attached to a ribbon, is suspended in front; and a gold belt sustains his sword. The right hand holds a baton, and the left is near his sword. A helmet and gauntlet lie on a bank at the side.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Now in the collection of the Marquis of Bristol.

A full-length portrait of the same Prince, attributed to Van Dyck, is in the collection of Earl Warwick.

A portrait of the preceding Prince (styled Prince Robert, Count Palatine), represented in nearly a front view, holding a baton in the right hand, and the left placed on the breast, is engraved by Meyssens.

The same, with the face seen in a three-quarter view, clad in armour, with a pendent lace frill round the neck, and one hand placed on the breast, is engraved by Stent; also by Snyers and P. de Jode.

A portrait of the preceding Prince is in the Wilton collection.

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569. Portrait of Prince Charles-Louis (or Lodowick), Count Palatine (brother to the preceding). He is represented in a three-quarter view, with long flowing hair. The body is clad in armour, and a plain pendent frill adorns the neck. The right hand is placed on the helmet, and the left touches the hilt of his sword.

Engraved by C. L. Blon, 1652; Bernard, 1757; and W. Vaillant, from a picture dated 1641.

The same Prince, seen in a similar view, with a stick in his right hand, and the left placed behind his hip, is engraved by W. Hollar, dated 1646; Hollman; Jenner *ex.*; also in bust by J. Payne.

Van Dyck etched a portrait of the preceding Prince, holding a crown in one hand and a sword in the other.

A portrait of the above Prince is quoted by Dallaway, as being in the possession of the Marchioness of Downshire, at Ombresley.

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570. Portrait of Sir William Killegrew, when about thirty-five years of age, of a thin countenance, seen in a three-quarter

view, with a pointed beard, and long hair flowing on a pendent lace frill. He is dressed in a black silk vest, with open sleeves, and a cloak, which conceals the left arm and the right elbow. A single tree is seen on a hill in the back-ground.

3 ft. 5 in. by *2 ft. 9 in.*—C.

Etched by Geddes.

Now in the possession of William Carpenter, Esq.

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571. Portrait of Thomas Killegrew, when about twenty years of age, of a fair complexion, and light hair. He is seen in a three-quarter view, wearing a cuirass over a red silk vest, with short open sleeves, showing the white linen shirt, with ruffles; a red sash crosses the body. The right hand is on the head of a large dog, and the left is in front of the body.

3 ft. by *2 ft. 8 in.*—C. *(about.)*

This picture was formerly in the collection of Sir Peter Lely, No. 121 of his catalogue.

Now in the collection of the Duke of Devonshire, at Chiswick.

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572. Portrait of John, Lord Belasyse, of Worlaby, when apparently about twenty-two years of age, seen in nearly a front view, with long flowing hair. He wears a cuirass over a silk jacket, and a sash across the body; which is held by the right hand, and the left is placed on the hip.

Engraved by R. White.

A portrait of the above nobleman is at Newborough Hall.

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573. Portrait of William Howard, Viscount Stafford, when about twenty-four years of age, of a thin oval countenance, represented in a three-quarter view. The dress consists of an elegant black silk jacket with open sleeves, showing the white linen; a plain white pendent collar, attached with tasseled strings; a red sash over the left shoulder; and a black velvet mantle, covering the left arm and held in front by the right hand. The left hand appears to be placed on the hip, near the sword hilt.

3 ft. 4 in. by *2 ft. 10 in.*—C.

Engraved, in a superior manner, by H. Robinson, for *Lodge's Memoirs of Illustrious Persons.*

Now in the collection of the Marquis of Bute, at Luton.

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574. Portrait of William Seymour, Marquis of Hertford, when about sixty years of age, seen in a three-quarter view, with light hair. The body is clad in brilliant armour, with a plain frill round the neck. The left hand holds a baton; and the right rests on a table. He is represented standing in a tent, beyond which are two other tents.

Engraved by Dunkerton; and by R. Cooper, in *Lodge's Memoirs.*

Now in the possession of the Earl of Clarendon.

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575. Portrait of Richard Weston, Earl of Portland, when about fifty-five years of age, seen in nearly a front view, with gray hair, pointed beard, and mustacheos. The dress is composed of black figured silk, and a white ruff; a gold ornament, attached to a blue ribbon, is suspended in front; and a black cloak hangs on the shoulders. The right hand has a letter in it, while the arm is leaning on a table; the left hand holds a wand of office.

4 *ft.* 8 *in.* by 3 *ft.* 8 *in.*—C. *(about.)*

Engraved by Hollar; also in *Lodge's Memoirs.*

Now in the possession of Earl Verulam.

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576. Portrait of Jerome Weston, Earl of Portland. The countenance, denoting him to have been fifty years of age, is seen in a three-quarter view, with scanty hair, a pointed beard, and mustacheos. A full ruff adorns the neck, and the Order of St. George is suspended in front; a mantle covers the right shoulder; and the left hand is placed on a ledge in front.

Engraved by W. Hollar, 1645.

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577. Portrait of George Gordon, Marquis of Huntley, represented in a three-quarter view, with dark bushy hair, falling on the shoulders, mustacheos, and a tuft of beard. He is dressed

in a buff jacket with open sleeves, embroidered with gold; a cuirass, a rich lace frill (covering the shoulders), and ruffles to correspond; a blue sash, marked with *fleurs-de-lis*, surrounds the waist; and he has on crimson hose. The right hand holds a cane, and the left is behind the back.

7 ft. 6 in. by *4 ft. 2 in.*—C.

Engraved by Val. Green; and by J. Cochran, in *Lodge's Memoirs.*

Exhibited in the British Gallery in 1815.

Now in the possession of the Duke of Buccleuch.

A portrait of the preceding nobleman is in the collection of the Duke of Bedford.

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578. Portrait of Ralph, Lord Hopton, apparently about fifty-five years of age, seen in nearly a front view, with bushy hair, a tuft of beard on the chin, and mustacheos. The dress consists of a large lace collar, covering the shoulders; black silk vest, with gold buttons, and decorated with the rich collar of the Order of the Garter, the Order of St. George, and the gold key; a cloak, embroidered with a star, covers the left arm. He is seated, holding a wand of office in the left hand; and the right is in a position indicating that he is addressing some person.

Engraved in *Lodge's Memoirs.*

Now in the collection of the Earl of Egremont.

A portrait of Lady Hopton, ascribed to Van Dyck, was sold in the collection of Sir Peter Lely, in 1680, for *20l. 10s.*

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579. Portrait of the Earl of Devonshire, when about twenty-four years of age. His handsome oval face is represented in a three-quarter view, and his dark hair is thick and curling. The dress consists of a black silk vest, slashed on the breast, with short slashed sleeves, showing the white linen; black silk hose, with large bows at the knees and in the shoes; a broad lace frill covers the shoulders; and a red ribbon crosses the breast. The left hand, holding his hat, is placed on the hip, which, with the arm, is partly concealed by a black velvet cloak, while the right hand is extended down at the side, holding a kerchief.

580. Portrait of the Countess of Devonshire, when about twenty-two years of age. She has a fair complexion, and delicate features; her auburn hair is tastefully disposed in small curls. The dress is composed of a dark blue satin robe with hanging sleeves, lined with orange-coloured silk; the bosom and neck are richly decked with pearls and other jewels. She appears to be advancing one foot up a step, and at the same time raising the skirt of her robe with the left hand, while the right is placed on her waist.

7 ft. 3 in. by *4 ft. 3 in.*—C.

This and the companion are delightful examples of portraiture.

Now in the collection of the Duke of Devonshire.

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581. Portrait of Elizabeth Cecil, Countess of Devonshire, when about twenty-two years of age. She is represented in nearly a front view, with her auburn hair tastefully arranged in curls. Her elegant dress is composed of white satin, relieved with bows of blue ribbons on the bodice; the right hand holds a sprig of roses, and the left is slightly raising the skirt of her robe.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Engraved by Lombart; and also by Wright, in *Lodge's Memoirs.*

Now in the collection of the Earl of Egremont.

For a description of a third portrait of the Countess of Devonshire, see p. 107.

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582. Portrait of James Graham, Marquis of Montrose, when about forty-five years of age, seen in nearly a front view, with long curling hair, and a small black cap on the crown of the head. The body is clad in armour, with a plain white frill round the neck. His helmet, and the figure of a female, are on a projection of architecture behind.

Engraved by Robinson, in *Lodge's Memoirs.*

Now in the possession of the Duke of Montrose.

A portrait of this nobleman, differing a little from the above description, is engraved by Houbraken.

A portrait of the Marquis of Montrose was formerly in the collection of the Prince of Monaco, 1754.

583. Portrait of James, first Duke of Hamilton, when apparently about forty years of age, seen in nearly a front view, with black hair, a tuft of beard, and mustacheos. The body is clad in armour, relieved by a broad plain white frill; a medal of the Order of St. George is suspended by a chain in front. The right hand grasps a baton, and the left is placed on a helmet at the side.

7 ft. 4 in. by *4 ft. 2 in.*—C.

Engraved by W. Finden, in *Lodge's Memoirs.*

Now in the collection of the Duke of Hamilton.

A Duplicate of the preceding is in the collection of the Duke of Buccleuch.

A third portrait, also attributed to Van Dyck, is in the possession of the Earl of Denbigh, and was exhibited in the British Gallery in 1824.

A fourth is in the collection at Knole.

A portrait of the preceding Duke, seen in a three-quarter view, clad in armour, with a medal suspended in front, and holding a baton between the fingers of the right hand, which rests on the crown of a helmet, is engraved by Lisebetius.

A print of the Marquis of Hamilton is engraved by Faithorne.

A portrait of the Duke of Hamilton, habited in the costume of a gentleman of the court of Charles I., is engraved by Heath.

A portrait of the above nobleman, wearing a blue cloak, is at Duff House.

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584. Portrait of the Duchess of Hamilton.

Exhibited in the British Gallery in 1824.

Now in the possession of the Earl of Denbigh.

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585. Portrait of the Duchess of Richmond, with Mrs. Gibson, her dwarf attendant.

Exhibited in the British Gallery in 1824.

Now in the collection of the Earl of Denbigh.

A Duplicate of the preceding picture is in the Wilton collection.

586. Portrait of the Countess of Clanbrassil.
Exhibited in the British Gallery in 1824.
Now in the collection of the Earl of Denbigh.

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587. Portrait of the Countess of Kenelmacey.
Exhibited in the British Gallery in 1824.
Now in the collection of the Earl of Denbigh.

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588. Portrait of Thomas Wentworth, Earl of Strafford, when apparently forty years of age; his severe, yet intelligent countenance, is turned to the left; he has short curling hair, and wears a tuft of beard, and mustacheos. His dress consists of a suit of brilliant armour, and a plain pendent frill round the neck. The left hand holds a baton, and the right is advanced, as if addressing some person. On the ground, near him, lies a helmet; beyond some rocks in the back-ground are seen a body of cavalry.

4 ft. 3 in. by *3 ft. 7 in.*—C.

It would be difficult to instance a more beautiful or perfect example of the art in portraiture than this picture exhibits.

Engraved by W. Hollar, 1640; again, in an oval, by White; and in an embellished oval, by Vertue; also by Visscher; Moncornet; Glover; Cooper; and by Robinson, in *Lodge's Memoirs.*

Exhibited in the British Gallery in 1820.

Now in the collection of the Earl of Egremont.

The splendid talents and melancholy end of this accomplished statesman, excited a wish in so many persons to possess his portrait, that it has, perhaps, been more multiplied than any other, excepting those of his king and queen.

A second Portrait of the preceding Nobleman, representing him in full length, standing erect, clad in armour, and having one hand on the head of a faithful dog, is now in the collection of Earl Fitzwilliam. The Writer is assured, by competent judges, that this portrait is of the highest excellence of the master.

7 ft. 2 in. by *4 ft. 4 in.*—C. *(about.)*

A third Portrait of the same Earl, when he was about forty-four years of age, showing the face in nearly a front view, and also clad in armour. The right hand holds a baton in a slanting direction, and the arm rests on a ledge in front; the left hand is placed on the crown of a helmet. This picture possesses unusual force and energetic expression; and although painted in a free and spirited manner, is as perfect and as satisfactory, in its effect, as the most finished productions. Engraved by Houbraken.

3 ft. 4 *in.* by *2 ft.* 9 *in.*—C.

Now in the collection of the Duke of Grafton.

A fourth Portrait, being a duplicate of the preceding, but of very inferior merit, is in the collection of Earl Verulam.

A fifth Portrait of the same Nobleman, representing him in full length, clad in armour, is stated by Dallaway to be in the possession of Lord Douglas, of Bothwell Castle.

A sixth Portrait of the same Nobleman, now in the possession of Sir J. G. Egerton, Bart., was exhibited in the British Gallery in 1820.

A seventh Portrait of the same Earl is stated to be in the possession of the Earl of Jersey.

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589. Portraits of Thomas Wentworth, Earl of Strafford, and his secretary, Sir Philip Mainewaring. The Earl, habited in a black silk dress, a plain white collar, and seated on the right, is seen in nearly a front view, resting his arms on the elbows of his chair, and holding a letter in the right hand. His secretary, wearing a red silk dress, is seated at a table on the left, holding a pen in his hand, and apparently waiting for the dictation of the Earl to proceed with a letter, lying before him.

3 ft. 4 *in.* by *4 ft.* 6 *in.*—C. *(about.)*

This interesting production has long acquired celebrity, no less for the strength of character and fidelity with which the persons are

portrayed, than for the general effect and skill which are displayed in the composition and execution of the picture.

Engraved by Houston; P. de Jode; and Vertue.

Exhibited in the British Gallery in 1815.

Now in the collection of Earl Fitzwilliam.

The Sketch for the preceding picture is in the collection of the Duke of Buccleuch, at Dalkeith.

A Repetition of the preceding picture is in the Marlborough collection at Blenheim.

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590. Portraits of the three Children of the Earl of Strafford, namely, William, afterwards Earl of Strafford; Lady Anne; and Lady Arabella. The former represents a handsome youth, about sixteen years of age, standing erect on the left. He is dressed in the elegant costume of the period, with a mantle covering his left side, which is held in front by the right hand; while the left, which is placed on his hip, contains his hat. His two sisters stand on his right; the eldest, elegantly attired in white satin, decked at the waist with pearls, is in front; and the other is at her side, a little retired, holding her sister by the arm.

Engraved by G. Vertue, 1739.

Now in the collection of Earl Fitzwilliam.

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591. Portrait of Francis Russell, fourth Earl of Bedford, when forty-eight years of age, seen in nearly a front view, with light hair, falling on a broad plain collar. He is habited in a black figured-silk vest, with a mantle of the same colour, held against his thigh by the right hand; the left is placed on his hip, under the mantle. Upon a label, at the bottom of the picture, are written the name and age of the nobleman—48, 1636. This is a truly-fine and interesting work of art.

6 *ft.* 10 *in.* by 4 *ft.* 3 *in.*—C. *(about.)*

Engraved in a bust by Vertue; and with the hands by W. T. Fry; also in *Lodge's Memoirs.*

Exhibited in the British Gallery in 1820.

Now in the collection of the Duke of Bedford.

592. Portraits of Francis, Earl of Bedford, and Catherine Bridges, his Countess.

Now in the collection of the Earl of Pembroke, at Wilton.

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593. Portrait of Sir John Menns, when about forty years of age, of a thin countenance, seen in a three-quarter view, with mustacheos, and a tuft of beard. He is dressed in a crimson silk jacket, of varied hues, over which is a cuirass; and wears a red sash across the body, which is held in front by the right hand, while the left is concealed behind the hip.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Etched by Edward V. Utterson, Esq. from a picture in the collection of the Earl of Clarendon.

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594. Portrait of James Stuart, Duke of Richmond and Lennox, represented in an erect position, having the left hand placed on the hip, and the right on the head of a large greyhound. The face is seen in a three-quarter view, with light hair, flowing in curls on the shoulders, which are nearly covered by a broad and richly-worked frill; the remainder of the dress is composed of black figured silk, white silk stockings, and large bows in the shoes; a medal, attached to a blue ribbon, is suspended in front; and his mantle is embroidered with a splendid star.

7 ft. 6 in. by *4 ft. 2 in.*—C. *(about.)*

This superb portrait is of the highest excellence and beauty.

Engraved by R. Earlom; and by Houbraken, in an embellished oval.

Now in the collection of Paul Methuen, Esq , Corsham House.

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595. Portrait of the preceding Nobleman, when about thirty-five years of age, represented sitting in a chair. He is dressed in a white shirt, with a red mantle over the right shoulder, and falling into his lap. A greyhound rests its head on his knee.

Engraved by W. T. Fry; and in *Lodge's Memoirs.*

Now in the collection of Sir J. S. Sidney, Bart., Penshurst.

A second Portrait of this nobleman, when about the same age as the preceding, represented erect, and in a three-quarter view, with long flowing hair, of a flaxen colour. He is dressed in black satin, with ribbon sleeves and slashed body, showing the white linings; a plain broad pendent frill, and a blue sash over the left shoulder; a dark-coloured mantle, on which a star is embroidered, covers the left side, and conceals the arms; but the hand appears to be placed on the hip; the right hand, wearing a glove, falls with graceful ease at the side. An excellent portrait.

7 ft. 6 *in.* by 4 *ft.* 2 *in.*—C.

Now in the collection of the Duke of Buccleuch.

A third is said to be in the collection of the Earl of Clarendon.

A fourth (a whole length) is quoted by Dallaway, in the Wilton collection.

A fifth (full-length), represented habited in black, and wearing the Order of the Garter, is in the collection of the Earl of Carlisle, at Castle Howard.

Portraits of the preceding nobleman are also engraved by Hollar, Faithorne, Vaughan, and Stent.

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596. Portrait of Marie de Medicis (the mother of Henrietta Maria), attired in a black silk dress, and seated in an arm-chair, holding a bunch of roses in her hand.

Inscribed No. 22, p. 109, in the Catalogue of the effects of Charles I.

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597. Portrait of the same Queen, apparently near fifty years of age. The face is represented in a three-quarter view, with bushy hair; a plain kerchief covering the bosom, and standing out behind.

Engraved, in an embellished oval, by P. Van Sompel.

The same, with a sprig of flowers in her hand, is engraved by P. Pontius; again, in an oval, by P. de Jode.

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598. Portrait of an old man, with gray hair and beard.

1 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—P.

Inscribed No. 91, p. 148, in the Catalogue of the effects of Charles I.

599. Portrait of William Juxon, Archbishop of Canterbury.
Exhibited in the British Gallery in 1820.
Now in the possession of the Bishop of London.

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600. Portrait of Lady Queensberry.
4 ft. 2 in. by *3 ft. 4 in.*—C.
Now in the possession of Lord Douglas, of Bothwell Castle.

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601. Portrait of Patricius, Lord Viscount Chaworts. The countenance, denoting him to have been about fifty years of age, is seen in a three-quarter view, with mustacheos and a pointed beard. He is dressed in a buff jacket with slashed satin sleeves, a cuirass, and a lace frill covering the shoulders. The figure is represented erect, with the left hand on the hip, and the fingers of the right point to a helmet and shield, lying on the ground.
Engraved by Gunst, from a picture then in the collection of the Duke of Rutland.

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602. Portrait of Arthur Goodwin, Esq. when about forty years of age, with the countenance seen in nearly a front view. He is represented standing erect, dressed in a jacket and hose, of a tawny yellow silk, with ribbons at the knees; buff boots; and a plain pendent collar, with a cloak thrown over the left arm, and held by the right hand.
7 ft. 1 in. by *4 ft. 3 in.*
Engraved by Gunst, from a picture then in the collection of Lord Wharton.
Afterwards presented by the Earl of Orford to the Duke of Devonshire.

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603. Portrait of Jane, daughter of Arthur Goodwin, Esq. (afterwards Lady Wharton), when about thirty years of age, represented in a three-quarter view, attired in a silk dress with full sleeves, the bodice enriched with jewels; the neck and hair are decked with pearls. She holds a white rose in the left hand;

and with the other is in the act of plucking a flower from a a shrub, growing in a vase at the side. Painted in 1639.

6 *ft.* 10 *in.* by 4 *ft.* 2 *in.*—C. *(about.)*

Engraved by Gunst.

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604. Portrait of the same Lady, when about twenty-five years of age. Her fine oval countenance is seen in a three-quarter view; her light hair being tastefully arranged in curls. Her dress is composed of a white satin robe, relieved with white bows at the waist; white ruffles; and a plain kerchief at the bosom, decked with pearls. She appears to be in the act of walking; the right hand raises the skirt of her robe, and the left is placed in front. This is an admirable production of the pencil.

7 *ft.* by 4 *ft.* 3 *in.*—C.

Now in the collection of the Duke of Devonshire.

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605. Portrait of Gonsalvez, Ambassador from the Court of Spain to Venice. He appears to have been about forty years of age, and is seen in nearly a front view, with thick bushy hair, and mustacheos. He is dressed entirely in black, with his cloak over the left shoulder, passing under the arm, and crossing the body; he also wears a plain muslin collar and ruffles. In the left hand are his gloves, and the right, extended by his side, appears to hold his cloak. A vestibule, with a crimson curtain, in the right, and a view of the distant country, compose the back-ground.

6 *ft.* 9 *in.* by 4 *ft.* 6 *in.*—C.

This portrait was purchased by M. Le Brun, at Genoa; and is engraved in outline, in a work on art, published in 1809.

Now in the collection of Monsieur Schamps, at Ghent.

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606. Portrait of an Officer. The face is seen in a three-quarter view, with short hair, turned up in front, mustacheos, and a small tuft of beard. He is clad in armour, with a rich

lace ruff, and figured silk sleeves to the elbows only. The left hand is placed on the hilt of the sword, and the right is on the hip.

3 ft. 3 in. by *3 ft. 6 in.*—C.

Engraved, in outline, in the small gallery of Le Brun.

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607. Portrait of Wolfang, Duke of Nieubourg, founder of the Dusseldorf Gallery. He appears to have been about fifty years of age; his oval face is seen in a three-quarter view, with pointed beard, mustacheos, and the hair turned up in front. His dress consists of a black figured silk vest, a plain stiff white collar, and a black cloak hanging on his shoulders; the Order of the Golden Fleece is suspended to a ribbon in front. The right hand hangs down by the side, and the left holds the hilt of his sword. This is an excellent picture.

3 ft. $8\frac{1}{2}$ *in.* by *3 ft. 1 in.*—C.

Now in the collection of Monsieur Schamps, Ghent.

A whole-length portrait of this Duke is in the Munich Gallery.—*See p.* 18.

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608. Portrait of Henry Percy, ninth Earl of Northumberland, when about fifty-five years of age, seen in a front view, with short dark hair, bushy beard, and mustacheos, seated in an arm-chair, and dressed in black silk, with the sleeves of his vest embroidered in gold, and the armorials emblazoned on the mantle. His head reclines on the right hand, the elbow of which rests on a covered table, whereon lies an open letter. An admirably-painted picture.

4 ft. 6 in. by *3 ft.* $10\frac{1}{2}$ *in.*—C.

Engraved, in *Lodge's Memoirs.*

Now in the collection of the Earl of Egremont.

A portrait of the preceding Earl is in the collection of the Earl of Carlisle.

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609. Portrait of Algernon Percy, tenth Earl of Northumberland, when about thirty-three years of age. The face is turned above three-quarters from the spectator, with auburn

colour bushy hair. His elegant dress is composed of a yellow silk jacket with open sleeves, and red hose, both of which are richly embroidered with gold lace; he has on a cuirass, which is in part concealed by a blue silk scarf and sash. The right hand holds a baton, pointing downwards, and that arm leans on the barb of an anchor; the left hand grasps the hilt of his sword. Two ships of war are representsd in close action, in the distance.

7 ft. 4 in. by *4 ft. 2 in.*—C.

This excellent portrait is distinguished for its animated expression and gentlemanly air.

Engraved by Scriven, and in *Lodge's Memoirs.*

A bust portrait of the same is engraved, in an oval form, by Van Dalen; and also by Houbraken.

Now in the collection of the Earl of Essex, at Cashiobury.

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610. Portraits of Algernon Percy, Earl of Northumberland, Lady Ann Cecil (his wife), and their Daughter. The lady, apparently twenty-eight years of age, is seen in nearly a front view; her fair complexion is finely relieved by auburn hair, tastefully disposed in ringlets. Her attire consists of a blue silk robe, a gray scarf, and lace ruffles; a diamond brooch adorns the bosom; and a zone of jewels encircles the waist. She is seated, with the right arm on the elbow of her chair, and the left placed on her lap, wherein lie some roses. The Earl, habited in black silk, with a small white pendent collar and blue ribbon, stands on her right; his countenance, indicating about thirty-two years of age, is turned in nearly a profile view. His left hand is placed on the back of the chair and the right on his hip. Their daughter, whose interesting countenance denotes her to have been six years of age, stands on her mother's left, with her hands crossed in front. Her dress consists of a white satin frock, and a white cap. The back-ground is composed of a rich yellow silk curtain, some architecture, and a portion of a landscape. The figures are shown to the knees. This is a truly-beautiful production of the master.

4 ft. 4 in. by *5 ft. 8 in.*—C.

Now in the collection of the Earl of Salisbury, at Hatfield.

A Duplicate of the preceding is in the collection of the Earl of Egremont, at Petworth.

Exhibited in the British Gallery in 1815.

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611. Portraits of William Bradford, Earl of Newport, and George Lord Goring.

Exhibited in the British Gallery in 1815.

Now in the collection of the Earl of Egremont.

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612. Portrait of the Countess of Newport, ascribed to Van Dyck.

Sold in the collection of Sir Peter Lely, in 1680, and bought by Mr. Doling, for *22l.*

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613. Portrait of George Lord Goring, when about thirty years of age. He has light hair, mustacheos, and a small tuft of beard; the body is clad in armour, and a broad square collar adorns the neck.

2 ft. 7 in. by *2 ft. 1 in.*—C.

Now in the collection of the Earl of Clarendon.

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614. Portrait of Mrs. Porter, a lady about thirty-five years of age, of fair complexion, with light hair disposed in clustering ringlets round the face. She is attired in a brown silk vest, embroidered with yellow flowers; the open sleeves are attached by clasps of jewels; she also has on a blue silk robe, the drapery of which is held in front by the left hand, while the right is extended to take some roses from a table, at the side. A crimson curtain and a landscape form the back-ground.

4 ft. 2 in. by *3 ft. 9 in.*—C.

Now in the collection of the Earl of Egremont.

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615. Portrait of the Earl of Macclesfield, when about sixty-five years of age, represented in a three-quarter view, with gray hair and beard. He has on a black coif, and is dressed in a black silk doublet, and a mantle of the same round the waist,

which is held in front by the right hand, while the left is concealed behind his back; a portion of a rock is on the right.

4 ft. 2 in. by *3 ft. 4 in.*—C. *(about.)*

Now in the collection of the Earl of Salisbury.

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616. Portrait of Sir Endymion Porter, Gentleman of the Bedchamber to Charles I. The face, which is represented in a three-quarter view, indicates him to have been about forty years of age, and of a florid complexion, with auburn hair and beard. He is habited in a scarlet silk vest, of varied hues, and a red mantle; the left hand only is seen, one finger of which points downwards.

3 ft. by *2 ft. 4 in.*—C. *(about.)*

Exhibited in the British Gallery in 1829.

Now in the collection of the Earl of Hardwicke, K.B.

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617. Portraits of Lady Brooke and her Son. The lady is represented sitting in an arm-chair, attired in a black figured silk robe, and a large full ruff; a rich gold chain surrounds the shoulders, and is attached to the side of her bodice. Her countenance, denoting her to have been about twenty-eight years of age, is seen in a profile view; her dark hair is decked with a crown of pearls. She holds the left hand of her son, who stands by her side, habited in a red flowered silk dress; he is seen in nearly a front view, with his right hand placed on his hip. A small greyhound is at his feet.

7 ft. by *4 ft.*—C. *(about.)*

This excellent picture possesses the style and colouring which the artist practised when at Genoa.

Now in the collection of the of Earl Warwick.

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618. Portrait of the Duke of Alva, when apparently fifty years of age, with a thin face, seen in nearly a front view, scanty hair, and gray beard. He is dressed in a black figured silk vest, marked with a red cross on the breast, a full ruff, and

a mantle bordered with fur. The right arm leans on the base of a pillar. Dated 1630.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Now in the collection of the Earl of Warwick.

The above portrait is wrongly named in the collection; the Duke of Alva died in 1582.

There is also an equestrian portrait, which is styled the Duke of Alva, in the collection of Earl Fitzwilliam.

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619. Portrait of the Earl of Burlington, when about thirty-eight years of age, of a very thin countenance, seen in nearly a front view, with thick lank hair. His dress consists of a yellow embroidered vest, a pendent lace collar, and a black silk mantle, which covers the shoulders, and is held in front by the left hand.

3 ft. by *2 ft. 4 in.*—C. *(about.)*

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620. Portrait of the Countess of Burlington, when about twenty-two years of age, of a fine oval countenance, represented in a three-quarter view; her dark hair disposed in curls. She is dressed in an orange-coloured silk robe, with full sleeves, attached by jewels. The body is seen in a side view, with the left hand raised, holding a blue scarf, which floats in the wind behind her; and the right hand is extended, in the act of plucking an orange from a tree at the side.

4 ft. 2 in. by *3 ft. 4 in.*—C.

This picture has been seriously injured by injudicious cleaning.

These are now in the collection of the Duke of Devonshire, at Chiswick.

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621. Portrait of Mr. Rogers. He appears to have been about thirty-eight years of age, of a spare countenance, and dark hair. He has on a cuirass over a yellow silk vest, with ribbon sleeves, showing much of the linen shirt; and is girt with a blue sash. The right hand rests on a cane, and the left arm on a table. A large dog is by his side.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Now in the collection of the Duke of Devonshire, at Chiswick.

622. Portrait of Sir Thomas Hanmer, of Hanmer, in Flintshire, cup-bearer to Charles I.; a gentleman about thirty years of age, represented in a three-quarter view, with bushy hair, and thin mustacheos. His dress consists of a black silk vest, with open sleeves, showing the white lining; a white pendent collar, with lace edges; a large cloak, covering the left shoulder and arm, is passed round the body. The right hand, wearing a glove, is placed on the hip; and the left, holding a glove, crosses the body. Some distant hills and a sky form the back-ground.

3 ft. 6 *in.* by *2 ft.* 8 *in.*—C.

Now in the collection of Sir Henry Bunbury, Bart.

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623. Portrait of Lucius Cary, Lord Falkland, when about twenty-eight years of age. His face is of a round form, seen in nearly a front view, with his hair parted in front, and hanging in curls on his shoulders. He is dressed in a black silk vest, with open sleeves; wears a full mantle over the left shoulder, which passes under the right arm, and covers the knees; and a plain pendent collar, with tassels. He is seated, holding his mantle with the left hand, while the right is placed against his hip. A hat lies on a table behind him.

Attributed to Van Dyck, and engraved by J. Thompson, in *Lodge's Memoirs.*

Now in the collection of Lord Arundell, at Wardour.

A Portrait of the preceding nobleman, represented in nearly the same position and dress, is now in the collection of Lord Clarendon.

4 ft. 2 *in.* by *3 ft.* 4 *in.*—C.

A third Portrait of the same person is stated, by Dallaway, to be in the possession of W. J. Lenthall, Esq., at Burford.

A fourth, when he was about twenty-three years of age, representing the face in a three-quarter view, with his dark hair parted in front, and falling in curls on a broad lace frill, which covers the shoulders. He is dressed in a black silk vest, very much slashed on the breast and arms. Now in the collection of the Duke of Devonshire.

2 ft. 4 *in.* by *1 ft.* 11½ *in.*—C.

624. Portrait of Thomas, first Lord Arundell, of Wardour.

Engraved for Sir Richard Colt Hoare's History of Wiltshire.

Now in the collection of Lord Arundell, at Wardour.

A second Portrait of the same nobleman is stated, by Dallaway, to be in the collection of the Duke of Norfolk.

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625. Portrait of Ann, daughter of Lord Arundell, and wife of Cecil Calvert.

Now in the possession of Lord Baltimore.

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626. Portraits of Lord Percy and his Sister. The former appears to have been about thirty-five years of age, and is represented in nearly a front view, with dark bushy hair, mustacheos, and a small tuft of beard. He is habited in a black silk vest, slashed on the breast, and a small pendent frill. The right hand is raised across the body, and the left is not visible. His countenance is turned towards the lady, who stands on his right; she is of a fair complexion, with dark hair, and is seen in nearly a front view, dressed in white satin, with full sleeves; a light brown-coloured muslin scarf is thrown over the shoulders, and held in front by the right hand.

2 ft. 6 in. by *4 ft. 6 in.*—C. *(about.)*

Now in the collection of the Earl of Essex.

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627. Portraits of Thomas Howard, Earl of Arundell and Surrey, and his Lady. They are represented sitting together, apparently conversing on the subject of geography. The countenance of the Earl is seen in a three-quarter view, directed towards his lady; he is habited in a cloak of ermine, decorated with the Orders of the Garter and St. George, and seated on the farther side of a large globe, holding a baton in his left hand, and pointing with the right to the globe. His lady is seated on his right, with a pair of compasses in one hand and a brass instrument of a circular form in the other. Her dress consists of white satin, with an ermine cloak over the shoulders, round which is a rich collar of jewels. His medical attendant,

Francis Junius, is introduced standing behind his Lordship's chair, pointing to the books in the library. This person is omitted in the print.

Engraved by Vosterman.

Now in the collection of the Duke of Norfolk.

A portrait of the preceding gentleman, seen in a three-quarter view, the body clad in armour, and a plain broad pendent frill round the neck, is engraved, oval, by Hollar. Dated 1639.

The same, copied, with the addition of the right hand holding a baton, and the left placed on a helmet, is also engraved by Hollar, 1646.

A portrait corresponding with the above description is in the collection of the Duke of Norfolk.

The same nobleman, seen in a three-quarter view, dressed in a plain black vest, and a cloak of the same colour, lined with silk, a plain white pendent collar, and a medal of St. George suspended to a ribbon in front, is engraved by Vosterman.

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628. Portraits of the Earl of Arundell and his Lady, with their six Children, and a dwarf Female Attendant. The eldest boy is presenting a sword to his father, the second bears a shield, and the others have portions of armour.

Engraved by Vertue, after a beautiful drawing in miniature, by Fruitiers, done in 1653, from a design by Van Dyck, for a proposed picture. The drawing was at that time in His Majesty's collection.

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629. Portraits of the Earl of Arundell and his Grandson, Thomas Howard. The Earl is represented in a three-quarter view, clad in complete armour, holding a baton in his right hand, and the left placed on the shoulder of his grandson, a youth apparently nine years of age. He is dressed in silk; a rosary is suspended across the right shoulder; his right hand holds a drawing, and the left is placed on his hip.

Engraved by M. S. Carmona, in 1789, from a picture at that time in Spain; also by J. Record.

A picture of the above composition is in the collection of the Duke of Norfolk.

A beautiful Drawing, in red and black chalks, a portrait of the preceding Earl, representing him seated at a table, on which he leans both hands, the left holding a wand, is in the collection of the late Sir Thomas Lawrence, P.R.A.; as is also a head of the same nobleman, done in colours.

A portrait of the preceding Earl is in the collection of the Earl of Clarendon.

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630. Portrait of Lord Arundell, painted with full *impasto* of colour, exceedingly fresh and brilliant in tone.

$21\frac{1}{2}$ *in.* by 18 *in.* Value 140 *gs.*

A finished Study, done on carton, for the superb portrait described in page 93, No. 322.

Now in the collection of Abraham Robarts, Esq.

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631. Portrait of Henry, Count of Arundell. The face is seen in a three-quarter view, with a plain pendent collar round the neck, and the body clad in armour; the left hand is placed on a helmet, to which the right is pointing.

Engraved by Lombart.

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632. Portrait of the Countess of Arundell, with her hair dressed in formal curls, like a wig; wearing an ermine cloak, attached in front with an ornament of jewels; a collar of the same round the neck; and holding a necklace of jewels in her hand.

Engraved by Hollar, in 1646.

A portrait of Lady Elizabeth Stuart, Countess of Arundell, is in the collection of the Duke of Norfolk.

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633. Portrait of Lady Elizabeth Villiers, Duchess of Lennox and Richmond. The countenance is represented in a three-quarter view, with curling bushy hair. The dress is composed of a silk robe, with bands of jewels round the sleeves, and a striped kerchief, leaving the bosom uncovered; a bunch of

roses is in the right hand, and a single flower of the same kind is held between the left thumb and fore-finger.

Engraved by J. Meyssens.

A portrait of this Lady is engraved by W. Hollar; and the same print, in reverse, is engraved by R. Gaywood.

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634. Portrait of Francis, Lord Cottington, when apparently about forty years of age, seen in a three-quarter view, with pointed beard and mustacheos. He is dressed in a black doublet, a cloak, and a plain pendent frill, decked with a gold chain. He is represented standing in a vestibule, with the right hand extended, as if he were speaking to some person; the left falls near the hilt of his sword.

Engraved, in mezzotinto, by Dunkerton.

Now in the collection of the Earl of Clarendon, at the Grove.

A portrait of the preceding nobleman is in the collection of W. J. Lenthall, Esq. at Burford.

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635. Portraits of Sir Kenelm Digby, his Wife, and two Sons. The former is represented as a portly man, with scanty hair, and mustacheos. His dress is composed of a rich figured silk vest, and hose; a broad lace frill, and a velvet mantle, part of which covers his right arm, and is held in front by the hand; while the left rests on the elbow of the chair in which he is seated. His lady is seen in nearly a front view, seated on his left. She is attired in a black silk robe, adorned at the bosom with lace. Her right hand is on her waist, in front; and the left on the shoulder of her son, who stands by her, leaning on her knee, while the other youth stands close to his brother. Both of them are elegantly dressed in silk; and the latter has a mantle round his loins, which is held in front by the right hand. Upon a covered table, on the right of Sir Kenelm, stands an armillary sphere.

This picture is stated by Walpole to be at Sherborne, Dorsetshire.

The above description was taken from an exquisitely-finished drawing, in pencil, by G. Vertue (in the possession of Messrs.

Molteno and Graves), done from a miniature by Peter Oliver, in the Strawberry Hill collection.

A portrait of this distinguished person is also in the collection of W. J. Lenthall, Esq., whose ancestor, the Speaker, was a considerable purchaser of pictures in the sale of the effects of Charles I.—*Vide p.* 64.

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636. Portrait of Lady Venetia Digby, representing her seated on a bank, with her left hand on a dove, and grasping a serpent with the right; alluding, by the former, to her connubial fidelity, and, by the latter, to her power over her enemy. Cupid, with his blazing torch, is prostrate at her feet, indicative of her triumph over his seductions; while calumny, personified by a young man with a double face, is crouching near her. The appearance of three angels, holding a crown over her head, is intended to illustrate her innocence and purity.

3 ft. 4 *in.* by *2 ft.* 8 *in.*—C.

This picture appears to have been done as a finished study, in small, for the one in His Majesty's collection.—*See p.* 65.

Now in the possession of the family of the late Sir Eliab Harvey.

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637. Portrait of Lord Byron.

Now in the possession of Lord de Tabley.

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638. Portrait of Zegerus Van Hontsum, a Canon of Antwerp, when about fifty years of age, of a thin spare countenance, with a pointed beard and scanty hair; he is seen in a three-quarter view, dressed in a black vest, and a robe; holding a book and his cap in the right hand, while the left is extended at his side.

Engraved by Lommelin.

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639. Portrait of a Genoese Officer, about thirty years of age, of a full countenance, seen in a three-quarter view, with black hair and thin mustacheos. He is clad in complete armour, leaving the neck exposed. The left hand holds his sword, in its scabbard, and the right touches its hilt.

3 ft. 2 in. by *2 ft.* 4 *in.*—C. Worth 200 *gs.*

This excellent work reminds the beholder of the solemn and reserved dignity of Titian, whose style and colouring it closely resembles.

Now in the possession of the Hon. G. John Vernon.

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640. Portrait of Sir Thomas Wharton. A full-length figure, elegantly dressed in the costume of the period, holding a hat and feathers in the left hand, and a cane in the right. A helmet lies on the ground near him.

7 ft. 3 in. by *4 ft. 3 in.*—C.

Engraved, in mezzotinto, by Val. Green, from a picture then in the Houghton collection.

A portrait of the preceding gentleman, represented leaning against a rock, and contemplating over a book, is in the possession of Lady Southcote.

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641. Portrait of Lady Wharton, habited in a white satin dress.

Formerly in the collection of the Earl of Orford, and probably the one described in p. 175.

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642. Full-length Portraits of Philadelphia and Elizabeth Wharton, Daughters of Philip, Lord Wharton. The eldest lady is seen in a front view, with curling hair, adorned with flowers. She is attired in a silk dress, and a scarf over the right shoulder, which she holds in front with her right hand. The youngest lady stands on her left, affectionately holding her sister's arm with both hands.

Painted in 1640. Engraved by P. V. Gunst, from a picture then in the collection of Lord Wharton.

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643. Portrait of Lady Philadelphia Wharton. Her countenance, which presents prominent features, is seen in a three-quarter view. The dress is composed of satin, with a fur tippet over the right shoulder. She is seated, holding some flowers in her left hand.

4 ft. 4 in. by *3 ft. 5 in.*—C.

Engraved, in mezzotinto, by R. Dunkerton, from a picture in the Houghton Gallery.

Now in the collection of the Duke of Devonshire.

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644. Portrait of B. Granville, Esq. He is represented with his back to the spectator, the head turned over the right shoulder. The body is clad in armour, with a plain white frill round the neck, and the left hand is placed on the end of a baton. Said to be painted in 1649; probably 1639, as the artist died in 1641.

Engraved anonymous.

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645. Portrait of Jane, Daughter of Lord Wenman. A young lady, seen in a three-quarter view. Her elegant attire leaves the bosom exposed, and the right hand holds a tulip.

4 ft. 4 *in.* by *3 ft.* 5 *in.*—C.

Engraved by J. Boydel, from a picture in the Houghton collection.

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646. Portrait of Helena Forman. A full-length figure, represented in an erect position, with the face seen in a three-quarter view. A black hat and feathers covers the head; the dress is composed of black silk, and a broad lace frill, standing up round the shoulders, leaving the bosom exposed. The hands cross each other in front; one of them holds a fan of feathers.

6 ft. 1 *in.* by *2 ft.* 10 *in.*—C.

Engraved by Sailliar and Wasts, from a picture formerly in the Houghton Gallery.

Now in the Hermitage, at St. Petersburgh.

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647. Portrait of Henry Danvers, Earl of Danby. A full-length figure, with the face seen in a three-quarter view, wearing a black patch on the temple; he is dressed in robes, with a full ruff round the neck. The left hand is near the hilt of his sword; and the right points to a table, on which lies his hat.

7 ft. 3 *in.* by *4 ft.* 3 *in.*—C.

Engraved by Val. Green, from a picture in the Houghton Gallery.

A portrait of the above nobleman is in the collection of the Duke of Hamilton, Hamilton Palace.

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648. Portrait of Sir Thomas Chaloner. He is represented in nearly a front view, with thick curling hair, and a pointed beard; he wears a broad lace frill, which covers the shoulders, and a silk cloak, falling over the right arm; with that hand he is pointing to some object, and the left is concealed.

3 ft. 4 *in.* by *2 ft.* 8 *in.*—C.

Engraved by R. Earlom, from a picture in the Houghton Gallery.

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649. Portrait of Lord Chief Baron Wandesford. He is seated in an arm-chair; the face is turned in a three-quarter view, with bushy gray hair. He is habited in black robes, with a full ruff, and has on a black coif. The right hand is placed on his thigh, and the left holds his robe.

4 ft. 4 *in.* by *3 ft.* 5 *in.*—C.

Engraved by J. Watson, from a picture in the Houghton Gallery.

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650. Portrait of a Sculptor, apparently about fifty years of age, seen in a three-quarter view, with thick bushy hair. The body is enveloped in a full mantle, with a plain pendent frill round the neck. One hand is placed on a colossal head of a statue, which is at the side.

Engraved, in mezzotinto, by Johan Van Somer.

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651. Portrait of Catherine, Countess of Chesterfield, represented in nearly a front view, with dark curling hair. She is attired in a silk dress, adorned with jewels at the bosom, sleeves, and waist. The right arm leans on a bank, and the left hand is slightly raising the skirt of her robe. A landscape forms the back-ground. Painted in the year 1636.

Engraved by Gunst, from a picture then in the collection of Lord Wharton, and subsequently in the Houghton collection.

Van Dyck was said to have been in love with this lady (then

Catherine Wotton); but was so ungallant as to dispute with her about the price of the picture, which he threatened to sell, if she did not pay him the sum he demanded for it.

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652. Portrait of Ann, Countess of Morton. A young lady, represented in nearly a front view, with the hair in ringlets, two of which fall on the left side of the neck; the right hand holds the fur of her mantle, and the left is taking some flowers off a table in front.

Engraved by P. Lombart; also in an oval, without the hands, anonymous.

A portrait of this lady is in the collection of the Earl of Pembroke, at Wilton.

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653. Portrait of Margaret Smith, afterwards Lady Herbert. A full-length figure, with the countenance seen in a three-quarter view; her tasteful curling hair is decked with pearls, and a string of jewels is suspended to the bodice. Both the hands are engaged holding her scarf. Painted in 1636.

3 ft. 6 *in.* by *2 ft.* 9 *in.*—C.

Engraved by P. Pontius; Faithorne; and also by P. Gunst. The latter was done from a picture then in the collection of Lord Wharton; and subsequently in that of Lord Orford.

A half-length portrait of this lady is in the collection of the Duke of Buccleuch.

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654. Portrait of Sir Philip Herbert. A person in years, with the face seen in a three-quarter view. A rich lace frill adorns the neck, and a medal is suspended to a ribbon in front.

Engraved, in an oval, anonymous.

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655. Portrait of Elizabeth, Countess of Castlehaven. The countenance is represented in a front view, with the hair arranged in tasteful ringlets; the bosom is exposed; and the right hand placed in front, upon a mantle, part of which floats in the

wind behind her back, while the left falls by the side, and appears to hold the skirt of the robe.

Engraved by P. Lombart.

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656. Portrait of Elizabeth Harvey, Daughter of Baron Redbrook. Her countenance is represented in a three-quarter view, with curling hair, adorned with flowers; the bosom is exposed; the right hand falls at the side, and the left is raising a scarf across the body.

Engraved by W. Hollar, 1646; and Gaywood.

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657. Portrait of Lady Paston. Her engaging and youthful countenance is seen in a three-quarter view, with the hair in full curls. The body is attired in a plain dress, leaving the bosom uncovered.

Engraved, in an oval, by G. Faithorne.

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658. Portrait of Sir William Paston, a gentleman, with long flowing hair, and wearing a mantle over the shoulders.

Engraved by G. Faithorne.

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659. Portrait of the Countess of Carlisle, Duchess of Northumberland. A full-length figure, attired in a silk dress, and represented in the act of mounting a step with her left foot, and at the same instant pulling a curtain aside with the right hand.

Engraved by Gunst.

Now in the collection of Lord Orford.

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660. Portrait of Frances Bridges, Countess of Exeter, when approaching sixty years of age. She is attired in the solemn garb of a widow, consisting of a black silk robe, and a crape head-dress; and is represented sitting, holding a pair of gloves in the left hand, while the right rests on the arm of her chair.

4 *ft.* 8 *in.* by 3 *ft.* 8 *in.*—C. *(about.)*

Engraved by J. Ogborne, and R. Faithorne.

This excellent portrait is largely noticed and highly commended by Richardson, in his *Treatise on Painting*. It was then in the collection of Sir Francis Sykes, Bart.

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661. Portrait of a young Lady, whose face is seen in a three-quarter, and the body in a profile, view. She holds a bunch of flowers in the left hand.

Engraved by J. Groonsvelt.

The same, with a flower in one hand, and the fingers of the other touching a bank at the side, is engraved, anonymous.

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662. Portrait of Isabella Van Assche, a person of a spare countenance, with black bushy hair. She is dressed in a black silk gown, and a lace kerchief round the neck. The right hand is placed on the bodice, and the left falls at the side.

Engraved, in mezzotinto, by Lionart.

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663. Portrait of a Gentleman, with a round face and strongly-marked features. He wears a pendent frill round the neck, and is clad in armour. The right hand holds a baton, and the left is placed behind his hip.

Engraved, anonymous.

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664. Portrait of Madame Killigrew, attendant upon Queen Henrietta Maria. Her face is presented in a three-quarter view to the spectator, and the body in profile; she holds a chaplet of flowers in her hands.

Engraved by Hollar, 1652; and in reverse by Gaywood.

A portrait of this lady is in the collection of the Earl of Pembroke, at Wilton.

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665. Portrait of a Gentleman, of a portly countenance, indicating him to have been about fifty-five years of age, seen in a three-quarter view, with scanty hair, beard, and mustacheos. He wears a pendent ruff, and a black vest, buttoned in front.

Etched by Boissieu, from a picture then in the cabinet of M. Seve, at Lyons.

666. Portrait of Hubertus de Hot, when about fifty years of age, represented in a front view, with scanty hair, mustacheos, and pointed beard. He is dressed in a full pendent ruff, black vest, and a large mantle, from under the folds of which the left hand appears, pointing downwards.

Engraved, anonymous.

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667. Portrait of John Puget de la Serre, when apparently sixty years of age, of a spare countenance, with bushy hair, mustacheos, and a small beard. His dress is a black vest; a cloak, which is twisted round the body, is held by the left hand; the right is placed on the back of a chair.

Engraved by M. Lasne.

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668. Portrait of John Meyssens, the engraver, when about thirty-five years of age, represented in a three-quarter view, with curling bushy hair, mustacheos, and a small tuft of beard. He wears a square muslin collar, and a large cloak, which is cast over the right shoulder, and held by the left hand.

Engraved by Galle.

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669. Portrait of Emanuel Count de Feria. He is clad in armour, and holds a baton in his right hand.

$9\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by P. Pontius, from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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670. Portrait of Philip de Gusman, Marquis de Leganes, General of the Spanish forces in the Low Countries. He is represented clad in a rich suit of armour, and grasping a baton in his right hand.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by P. Pontius, from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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671. Portrait of D'Alvarez Basan, Marquis de Santa Crus. The countenance, indicating forty-five years of age, is seen

in a three-quarter view, with bushy hair. He wears a plain stiff collar, and a sash across the right shoulder. The left hand appears to be placed on the hip, and the right is on the top of a cane.

9 *in.* by 7 *in.*—P.

Engraved by P. Pontius, from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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672. Portrait of Don Carlos de Colonna. He is represented clad in armour, holding a baton in his left hand, and the right placed on the edge in front.

$9\frac{1}{2}$ *in.* by $7\frac{1}{4}$ *in.*—P.

Engraved by P. Pontius; and in reverse, by P. de Jode, from a picture done *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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673. Portrait of John Lelio Blancaccio, a Knight of the Cross. The countenance is seen in a three-quarter view, with a square-shaped beard, and a bald head. He is clad in armour, with a large cross imprinted on his cuirass, in front; the right hand holding a baton.

Engraved by N. Lauwers.

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674. Portrait of a Gentleman, of a thin countenance, seen in a three-quarter view, with scanty hair, a small tuft of beard, and mustacheos. He is dressed in a black vest and cloak, and wears a full pendent ruff round the neck.

2 *ft.* $1\frac{1}{2}$ *in.* by 1 *ft.* $7\frac{1}{2}$ *in.*—C.

Now in the possession of M. Moretus, at Antwerp.

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675. Portrait of Francis Thomas of Savoy, Prince de Carignan. His countenance, indicating him to have been about forty years of age, is seen in nearly a front view, with long flowing hair, mustacheos, and a tuft of beard. He is clad in a brilliant suit of armour, relieved by a broad rich lace frill,

covering the shoulders, and ruffles to correspond; a medal is suspended in front. The right hand grasps a baton, and the left is placed on the crown of a helmet, standing on a covered table at the side. In the lower corner, on the right, is written, "An. Van Dyck, Eques.;" and on a tablet, in the opposite side, is inscribed the name of the prince, and dated 1634. This picture was, therefore, painted after the artist had received the honour of knighthood. As a work of art, the disposition of the figure, and the action of the arms, are far from being favourable to that dignity and elegance which characterize his portraits; in other respects, the colouring and execution are of the highest excellence and beauty.

3 ft. 9 in. by *3 ft. 5½ in.*—C.

Engraved by P. Pontius; and again, of a smaller size, without the hands, by the same; in an embellished oval, by Louys; also by P. de Jode; and anonymous.—*See pp. 25, 53, and 62.*

The above picture was sold in a sale of the effects of Mr. Baxter, at Manchester, in 1829, for 100 *gs.*; bought by Thomas Tomkison, Esq.

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676. Portrait styled the Duke of Hamilton. He appears to have been about forty-five years of age, of a dark complexion, and is represented in a three-quarter view, with long thick black hair, a tuft of beard, and mustacheos. He is dressed in a white satin vest, with open sleeves; a broad rich lace frill, covering the shoulders; a sword belt, embroidered with gold, crosses the body, and is held by the fingers of the right hand. An admirable and highly-accomplished production.

2 ft. 6½ in. by *2 ft. 1½ in.*—C.

Engraved by Heath.

Now in the collection of Jeremiah Harman, Esq.

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677. Portrait of a Gentleman, when about thirty-five years of age, with the face turned above three quarters from the spectator, having short dark hair, mustacheos, and a small

tuft of beard. He is dressed in a black vest, a cloak, and a plain stiff frill. This is one of the artist's Flemish productions.

1 *ft.* 11 *in.* by 1 *ft.* 6 *in.*—C.

Now in the collection of Jeremiah Harman, Esq.

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678. Portrait of Edward, Lord Littleton, Chief-Justice of the Common Pleas. His portly countenance is seen in a three-quarter view, with mustacheos, and a tuft of beard. He wears a black coif, and is habited in silk robes, and a broad plain pendent frill.

Engraved by Faithorne.

The same judge, habited in his robes of office, is engraved, in mezzotinto, by R. Williams.

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679. An equestrian Portrait of the Duke D'Eperon. He is represented bare headed, and clad in armour. The right hand poises a baton on his knee, and the left curbs the reins of his charger. His military glory is indicated by the introduction of two female figures, personifying Fame and Victory flying to place a chaplet on his head.

14 *in.* by 10 *in.*—P.

This is an admirable Sketch, *en grisaille*, the study for a large picture, perhaps not executed, as the Writer has no knowledge of such a one.

Now in the collection of the Earl of Pembroke.

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680. Portrait of the Countess of Castlehaven, when about twenty-six years of age, represented in a front view, with brown hair arranged in curls. The dress is composed of a red vest and a green mantle; the latter is held in front by the left hand, while the right raises the skirt of her robe. This is a very indifferent picture, perhaps caused by improper cleaning.—*See p.* 190.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

Now in the collection of the Earl of Pembroke.

681. Portrait of a Gentleman, about thirty years of age, seen in a three-quarter view. He has scanty dark hair, beard, and mustacheos. His dress is a close black vest, and a very full ruff; the right hand only is shown, which holds a letter.

Engraved by A. Rydel, in 1755; and a head of the same by Gibbon.

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682. Portrait of a Gentleman, clad in a suit of rich armour, leaning his left arm on a covered table, and holding the staff of a spear with his right hand; his face denoting, him to have been about thirty-five years of age, is seen in a three-quarter view.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

Exhibited in the British Gallery in 1828.

Now in the Dulwich Gallery.

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683. Portrait of a Gentleman, apparently about thirty-five years of age, represented in a front view, with thick hair, a small tuft of beard, and mustacheos. He is dressed in a black mantle, and a narrow pendent collar.

Engraved, in mezzotinto, by Kreutzer, at Vienna.

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684. Portrait of Sir John Suckling. The face is represented in a three-quarter view, with bushy hair, and a pendent frill round the neck.

Engraved by Vertue.

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685. Portrait of Titian and his Mistress. The painter is an elderly man, wearing a cap, and is seen in a profile view, extending his hand towards the female, who is a fine portly woman.

Etched by Van Dyck; and copied by Pauli.

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686. Portrait of T. Wriothesley, Earl of Southampton.

6 *ft.* 10 *in.* by 4 *ft.* 2 *in.*—C. *(about.)*

Now in the collection of the Duke of Portland.

A second portrait of this nobleman is in the collection of the Duke of Buckingham.

687. Portrait of Thomas Wentworth, Earl of Cleveland, forty-four years of age in 1636. He has thin light auburn hair; and is dressed in a black silk doublet, with hose and stockings of the same colour; a white pendent collar, with lace edging; a medal, attached to a scarlet ribbon, is suspended in front, and held by the left hand; the other hand is placed on the hip.

6 *ft.* 7 *in.* by 4 *ft.* —C.

Now in the collection of Earl Verulam.

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688. Portrait of Sir Richard Levison, K.B.

Now in the collection of the Duke of Buckingham.

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689. Portrait of George Hay, Earl of Kinnoull. He is represented in full length, clad in a complete suit of steel armour, enriched with gold studs. His right hand, wearing a gauntlet, grasps a baton; and the left is extended towards a covered table, on which is placed a helmet.

7 *ft.* 6 *in.* by 4 *ft.* 4 *in.*—C.

Now in the collection of the Earl of Clarendon, at the Grove.

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690. Portrait of Lady D'Aubigny, when about twenty-five years of age, with light hair, tastefully disposed in ringlets. She is dressed in a red silk vest, of varied hues, with full sleeves attached at the shoulders with jewels, and a light brown muslin scarf. The right hand is advanced, holding a wreath of flowers; the left is concealed.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

Now in the collection of the Earl of Clarendon.

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691. Portrait of Oliver St. John, Earl of Bolingbroke, with his Countess, and four Daughters.

Now in the possession of the Earl of Morley, Saltram.

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692. Portrait of Maurice, Prince of Orange.

Now in the collection of S. Fox, Esq. Osmaston.

693. Portrait of the Duchess of Braganza.

Now in the collection of S. Fox, Esq. Osmaston.

The preceding three portraits are quoted from Dallaway's *Walpole.*

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694. Portrait of Theodore Rogiers, a goldsmith and modeller in wax. The face is turned above three quarters from the spectator; the right arm leans on the base of a column, and the left hand is placed on the waist.

Engraved by P. Clouet.

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695. Portrait of Antoine de Bourbon, Count de Moret. He is represented in a three-quarter view, with thick bushy hair, mustacheos, and a small tuft of beard. His dress consists of black silk, slashed in the arms and body, and a broad indented collar. The right arm leans on a table, and the left hand holds the hilt of his sword.

Engraved by P. Baillu.

The same portrait, reversed, with a plain collar and showing only part of the hands, is engraved by Moncornet.

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696. Portrait of a Gentleman, seen in a three-quarter view, with the eyes looking in a contrary direction. He has curling hair, a small beard, and mustacheos; and wears a fur cloak over the shoulders, and a narrow lace frill round the neck.

Engraved by J. E. Marais, 1795.

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697. Portrait of a Gentleman, represented in a three-quarter view, with scanty hair on his head. He is dressed in black figured silk, with a pendent collar, edged with lace; his hat and gloves are in one hand, and the other rests on a covered table.

Engraved by T. V. Cruys.

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698. Portrait of Ferdinand III. of Austria, King of Rome. The face is represented in nearly a front view, with a wreath of

laurel round the head; he is clad in armour, and holds a long sword in his right hand, while the left is placed on a ball.

Engraved by Meyssens, 1649; and C. Galle, jun.

The head of this portrait is etched by Gaywood.

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699. Portrait of Maria of Austria, Queen Consort of the preceding. The countenance is seen in a three-quarter view, with the hair in curls, and the neck adorned with a full stiff ruff. The dress is composed of black silk, embellished with an antique chain of jewels, to which is attached an oval ornament of costly gems. She is seated, holding a fan with both hands.

Engraved by C. Galle, 1649.

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700. Portrait of Prince Ferdinand, Governor of the Low Countries. The face, which is seen in a three-quarter view, denotes him to have been about forty years of age; he has a pointed beard, mustacheos, and the hair turned up in front. The body is clad in armour, with a sash round the waist; a broad pendent collar and the Order of the Golden Fleece are suspended in front. He holds a baton in his right hand; and the left is placed on the hilt of his sword.

$8\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by Meyssens; Lommelin; and J. Paine; also the head only, by anonymous, probably Gaywood; from a picture painted *en grisaille*, now in the collection of the Duke of Buccleuch.

A portrait of the same Prince, habited in a richly-embroidered dress, with a sash across the right shoulder, and a baton in the right hand, and the left hanging down at the side, is engraved by P. de Jode.

A bust portrait of the same, in a similar view, is engraved, in an embellished oval, by P. Van Sompel.

The same Prince, habited in the dress of a Cardinal, is engraved, in an oval, by P. de Jode; P. Pontius; C. Queborn; Brower; and anonymous.

A bust of the same is engraved by R. Gaywood.

An equestrian portrait of Prince Ferdinand is in the Royal Palace at Madrid.

701. An equestrian Portrait of Philip IV. represented approaching under an archway, attributed to Van Dyck.

Engraved by P. de Jode.

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702. Portrait of General Ambrogio Spinola. He is clad in armour, with a baton in his right hand, and the left placed on a helmet, which stands on a covered table at the side.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by L. Vosterman, from a picture done *en grisaille*, now in the collection of the Duke of Buccleuch.

A second portrait, showing the face in a front view, a full ruff round the neck, and the body clad in armour, with the Order of the Golden Fleece suspended in front, is engraved, in an embellished oval, by P. Soutman; and by Louys.

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703. Portrait of Chevalier Dominick Engelbert Taie, when about fifty years of age, seen in a three-quarter view, with a small beard and curling mustacheos. He is dressed in a plaited black silk vest, a broad full ruff, and a cloak over the shoulders, which is held at the waist by the left hand; the right arm crosses the body, with the fore-finger extended.

Engraved by C. Galle, jun.

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704. Portrait of Frederick de Marselaer. He is represented as about fifty years of age, and is seen in a three-quarter view, with his hair turned back, long mustacheos, and a short beard. The dress consists of a striped silk vest, a full ruff, and a mantle over the left shoulder. The hands are not seen, but the sword hilt appears at the side. An excellent picture.

2 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—C. *(about.)*

Engraved, in an oval, by C. Galle.

Now in the collection of Monsieur Schamps, at Ghent.

The same portrait, showing the right hand with a scroll of paper in it, on which are drawn the cap and caduceus of Mercury, is engraved by A. Lommelin.

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705. Portrait of a Gentleman, about fifty years of age, represented in a three-quarter view, with hair turned back, short

beard, and mustacheos. He is dressed in black silk, a broad plaited ruff, and a gold chain suspended in front, with jewels at the shoulders. A bust portrait, erroneously styled Van Dyck.

Engraved by A. Marcenay.

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706. Portrait of a Gentleman, habited in a full cloak, lined with velvet; with his right hand in an attitude denoting that he is speaking to some person.

Engraved, anonymous.

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707. Portrait of Christian, Duke of Brunswick and Luneburgh, when about forty years of age, seen in nearly a front view. He is clad in armour, with a pendent ruff round the neck, and has one of his arms supported in a sling.

Engraved by R. D. Voerst.

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708. Portrait of Ernest, Count of Mansfield. The face, which is oval and seen in nearly a front view, denotes him to have been about forty-five years of age, with mustacheos, and a pointed beard. He is clad in armour, and wears a pendent frill of open work round the neck, with a scarf over the shoulders. The hands are not seen.

Engraved by R. de Voerst.

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709. Portrait of Godfrey, Henry Count of Papenheim. He is represented in nearly a front view, with mustacheos, and a pointed beard. His dress is composed of armour, with a plain broad indented frill over the shoulders. The right hand holds a baton, and the left is placed on a helmet.

9 *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by C. Galle, from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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710. Portrait of Henry, Count de Bergh, a gentleman about fifty years of age; his animated countenance is seen in a three-quarter view, with bushy hair and beard. He is clad in armour, with a plain indented frill round the neck. The right arm

is extended down by the side, and in that hand he holds a baton; while the position of the left shows that he is addressing some person.

2 ft. 7 in. by *2 ft. 1 in.*—C.

Engraved by P. Pontius.

The same portrait, in small, is engraved by Marcenay.

A portrait of the preceding gentleman, represented in the same position and dress, but without the hands, is in the collection of the Earl of Clarendon.

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711. Portrait of Frederick Henry, Prince of Orange and Count of Nassau. A gentleman of a portly countenance, seen in a three-quarter view, with bushy hair. He is clad in armour, with a rich lace frill round the neck; he holds a baton in the right hand, and the left is placed behind the hip.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by P. Pontius and Woumans, and a head by Gaywood. The former engraver took his print from a picture done in brown and white, now in the collection of the Duke of Buccleuch.

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712. Portrait of William, the tenth Prince of Orange, when a youth; seen in a three-quarter view, with long flowing hair. His right hand holds a cane, and the left is placed on the hilt of his sword.

4 ft. by *3 ft.*—C.

Now in the Hermitage collection at St. Petersburgh.

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713. Portrait of Geneviève d'Urphe, Marquise de Hâvre, and Widow of the Duc de Croy. She appears to be about fifty years of age, and is seen in a three-quarter view, with bushy hair. Her dress is composed of dark silk, with full ribbon sleeves, a rich lace ruff standing out round the shoulders, and ruffles; a medallion is suspended to a bow in front, to which is also attached the end of a string of pearls. One hand only is seen, which is placed on the bodice.—*See No. 225, p. 67.*

$9\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by P. de Jode, from a picture done *en grisaille*, now in the collection of the Duke of Buccleuch.

A portrait of the preceding lady, corresponding in description with the above, is in the possession of William Earle, Esq., Liverpool.

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714. Portrait of Lord Honorus D'Urphe, when about thirty-six years of age, represented in a three-quarter view, with curling bushy hair. The dress is composed of a silk vest, a rich lace frill, and a mantle, which covers the right arm and part of the hand, while the left, holding a glove, rests on the back of a chair.

Engraved by Baillu.

A portrait of the same person is engraved, oval, by Van Schuppen.

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715. Portrait of Margaret, Princess of Lorraine and Duchess d'Orleans. She is attired in a silk dress, with a pearl necklace suspended in front, one end of which is attached to a bow; her right hand is placed on the bodice.

Engraved by Bolswert.

A portrait of the same lady, having a portly countenance, seen in a three-quarter view, with short bushy hair, the neck adorned with pearls, and a lace frill round the bosom, is engraved, in an embellished oval, by P. V. Sompel.

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716. Portrait of Maria Margaret de Barlemont, Countess of Egmont, when about twenty-five years of age, seen in a three-quarter view, with her hair falling in ringlets on her shoulders, and her head adorned with jewels. She is habited in a plain white dress, leaving the bosom exposed. Her left hand holds up a scarf, and the right hangs gracefully at the side.

Engraved by J. Neefs.

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717. Portrait of William James Sgravesande, a mathematician. Improperly attributed to Van Dyck.

Engraved by Houbraken.

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718. Portrait of Erasmus. His thin and expressive countenance is seen in nearly a profile view, with a square-shaped cap on the head. He is dressed in a furred mantle, and appears

to be seated, holding an open book with one hand, while the other is placed on one of its pages.

Etched by Van Dyck, after a picture by Holbein.

719. Portrait of a Gentleman of thin countenance, with dark scanty hair and beard. He is habited in a black vest, with a full ruff round the neck; and is holding a letter in his hand.

Engraved by F. A. Riedel.

720. Portrait of Mary, Princess of Orange. The face is represented in a three-quarter view, and a mantle, which is held by the right hand, is thrown across one shoulder.

Engraved, in an oval, anonymous.

A portrait of the same princess, seen in nearly a front view, is engraved by Van Delen. This is probably the one mentioned in the Catalogue of the collection of James II., No. 750.

721. Portrait of Amelia, Princess of Orange. A young lady, with her hand placed on her breast.

Engraved by P. de Jode.

722. Portrait of Ernestina, Princess Ligneana and Countess of Nassau. The face is seen in a three-quarter view, with the hair turned back; the bosom is covered with a rich lace kerchief, and a stiff ruff projects behind the head. She is dressed in black silk, and a double row of pearls suspended in front, and the end attached to a cross of jewels. The left arm falls by the side, and the right hand is placed on the back of a chair.

Engraved by M. Natalis.

723. Portrait of Helena Leonora de Sievere. The countenance, which is of an oval form, is seen in a three-quarter view, with the hair simply turned up in front; a kerchief of open lace work covers the bosom and shoulders; and the dress consists of black silk. The hands are joined in front.

Engraved by Visscher, from a picture then in the collection of Lord Somers.

724. Portrait of Honoria de Grimberg, Countess de Bossu. A bust portrait, representing the face in a three-quarter view, with the hair in ringlets; the bosom is surrounded with lace, and adorned with a brooch having three pendent pearls.

Engraved, in an octagon, by J. Morin.

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725. Portrait of Jacques le Roy, when about fifty years of age, seen in a front view, seated in an arm-chair, and dressed in a black vest with silk sleeves, a cloak lined with fur, and a full-plaited ruff. He holds a paper in his left hand, and the right rests upon the arm of his chair.

3 ft. 10 *in.* by *3 ft. 3 in.*—C.

Engraved by Lommelin.

This picture was painted previously to the artist's arrival in England, and is, consequently, a well-matured production.

Collection of M. Pieters, Seigneur de Merchten,

Ant. 1791. 1500 *flo.* 130*l.*

Exhibited in the British Gallery in 1829.

Now in the collection of Earl Brownlow.

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726. Portrait of Charles Emanuel, Duke of Savoy. He is clad in armour, and holds a baton in his right hand. A medal of the Order of the Immaculate Conception is suspended in front.

$9\frac{1}{2}$ *in.* by $7\frac{1}{4}$ *in.*—P.

Engraved by P. Rucholli, from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

A portrait of the same Duke is engraved by M. Aubert.

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727. Portrait of Antonio de Zuniga and Davila, Marquis de Mirabelle. The face is seen in a three-quarter view. He wears a black silk dress, with a gold chain over the right shoulder; and a jewel, attached to a ribbon, is suspended round the neck. His left hand is placed near the hilt of his sword, and the right is concealed behind his back.

2 ft. 6 *in.* by *2 ft.* 1 *in.*—C.

Engraved by Woumans, and Bloteling.

A portrait of the above person is in the Warwick collection.

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728. Portrait of Justus Lipsius. His countenance, which indicates him to have been about sixty years of age, is of an oval form, and expresses great intelligence. He is dressed in a black vest, with a cloak bordered with fur, and a small ruff. The fingers of the left hand are between the leaves of a book, and the right is in a position which shows that the individual is speaking.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by S. A. Bolswert; and by Schink, in mezzotinto; also in an oval, by Galle; and again, by Boulonois. The former print was taken from a picture done *en grisaille*.

Now in the collection of the Duke of Buccleuch.

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729. Portrait of Deodorus Van Tulden, a jurisconsult. He is seen in a three-quarter view, dressed in a silk cloak, with a gold chain round his neck; his left hand holds an open book, to a passage in which he is pointing with a finger of his right.

Engraved by P. de Jode.

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730. Portrait of Alexander de la Faille, a senator, apparently about fifty years of age. He is seen in nearly a front view, with the hair turned up on his forehead, and is habited in black, with a pendent ruff round the neck. The right hand holds his mantle. An admirable picture, in the artist's Flemish manner.

3 ft. 7 in. by *3 ft. 1 in.*—C. Worth 250*l.*

Engraved by Lommelin.

Now in the Musée at Brussels.

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731. Portrait of John Charles de la Faille, a jesuit, habited in a black dress, and wearing a high square cap, of the same colour; he is seated in an arm-chair, holding a pair of com-

passes in his right hand, which rests on a table, on which are a globe, and a mathematical instrument.

Engraved by Lommelin.

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732. Portrait of Nicholas Fabricius de Peiresc. He has an oval countenance, which is seen in a three-quarter view, with black beard and whiskers. He wears a black cap, and is dressed in the robes of a civilian, with a plain frill round his neck. The right hand, holding a paper, is placed on the back of a book; and near it is another book, which is closed.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by Vosterman.

A portrait of the same person is engraved by R. Gaywood.

The former print was engraved from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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733. Portrait of Wenceslaus Koeberger, an artist. An old man, with a gray beard, and wearing a velvet cap on his head. He is dressed in a silk vest, and a loose cloak; and is seated, with his right arm resting on a pedestal, and in that hand he holds a paper.

Engraved by Vosterman; and a head by Gaywood.

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734. Portrait of Jacobus de Breuck, an architect. His finely-expressive countenance is seen in a front view, with a singularly-long beard, and mustacheos. He is habited in a light silk dress, with black bands crossing both shoulders; and a cloak, hanging over the right shoulder, and passing under the left arm, is held by the right hand, while the left, leaning on the ledge in front, holds a pair of compasses.

Engraved by P. Pontius.

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735. Portrait of Eurycius Puteanus, an historian, when about sixty years of age, of a thin countenance, seen in a front view, with curling hair, and a large beard. He is dressed in a black

vest, a cloak, and a plain stiff frill. The fingers of the right hand are between the leaves of a book, which lies open before him ; the other hand is not visible.

Engraved by P. de Jode.

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736. Portrait of Paulus Halmalius, a senator. The face, which denotes a person of upwards of fifty years old, is seen in nearly a front view, with a small beard, and mustacheos. He is dressed in a silk vest, a pendent full ruff, and a cloak on the left shoulder, which passes under the right arm, and is held by the left hand.

Engraved by P. de Jode.

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737. Portrait of the Chevalier Constantius Hugens. A young man, seen in a front view, with thin mustacheos, and a tuft of beard. He is enveloped in a large cloak, from under which is advanced the left hand, with the fingers between the leaves of a closed book ; a full pendent ruff adorns the neck.

Engraved by P. Pontius ; and a head by Gaywood.

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738. Another Portrait of the preceding Gentleman. The face is seen in a three-quarter view. He wears a coif on his head ; the body is enveloped in a mantle ; a pendent frill adorns the neck ; and the right hand holds a letter.

Engraved by Vosterman.

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739. Portrait of Gasperius Gevartius, a Jurisconsult. His intelligent countenance, of an oval form, denoting him to have been about forty years of age, is seen in a three-quarter view, with the hair turned up in front, mustacheos, and a small tuft of beard. He is dressed in a silk vest, embroidered with lace, and a cloak, lined with fur, covering nearly the whole of the body ; a lace frill surrounds the neck. The left hand holds a book on its back, with the fore-finger between the leaves.

Engraved by P. Pontius ; and Baillu ; and in mezzotinto, anonymous.

The original picture, done *en grisaille*, from which the print was taken, is in the collection of M. Six Van Hillegom.

$10\frac{1}{4}$ *in.* by 8 *in.*—P.

A repetition of the same, with slight variations, is in the collection of the Duke of Buccleuch.

$9\frac{1}{2}$ *in.* by $7\frac{1}{4}$ *in.*—P.

A beautiful Drawing, in chalks, a first study, is in the British Museum.

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740. Portrait of Petrus Stevens, an amateur of the fine arts. He is represented in a three-quarter position, with the right hand placed on the hip; a large cloak envelopes the body, and a handsome full ruff adorns the neck.

$9\frac{1}{4}$ *in.* by $7\frac{1}{4}$ *in.*—P.

Engraved by Vosterman, from a picture done for that purpose, *en grisaille*.

Now in the collection of the Duke of Buccleuch.

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741. Portrait of David Rychart (or Rykaert), when about fifty-five years of age, of a strongly-marked countenance, seen in nearly a front view, with large mustacheos and beard. He is dressed in a fur cap, a plain crimson silk vest, doubling over in front, and a cloak lined with fur; and is seated in an arm-chair, with the left hand on the elbow of his seat. A fine expressive portrait, painted with admirable force and brilliancy of colour.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C. Worth 350 *gs.*

Engraved by Neefs; Boulonois; and J. R. Smith.

Now in the collection of the Earl of Warwick.

A portrait of the above, attributed to Van Dyck, is in the collection of Lord Hardwick.

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742. Portrait of Van Dyck, when about twenty-five years of age, seen in a three-quarter view, with light bushy hair. He is dressed in a purple-coloured vest, and a large black silk mantle, which covers the left shoulder and arm; the fingers of that hand touch the edge of a pedestal, on which he leans; the right hand is raised towards the face.

3 *ft.* 11 *in.* by 2 *ft.* 10 *in.*—C. Worth 500 *gs.*

This excellent and interesting picture appears to be the work of the painter, about the time he resided at Genoa.

Engraved by P. Pontius; and etched by Geddes; and a similar portrait is engraved by Silvestre.

Now in the collection of the Duke of Grafton.

A Duplicate of the preceding portrait, showing only one hand, engraved by Worthington, to illustrate Dallaway's *Walpole*, is now in the collection of Jeremiah Harman, Esq.

1 *ft.* 11½ *in.* by 1 *ft.* 7½ *in.*—C.

A portrait of the same artist, seen in a three-quarter view, standing with the left arm leaning on a balustrade, and the right hand placed on the hip, habited in a black vest and cloak, is engraved in mezzotinto, by J. V. Bruggen. Dated 1682.

A portrait of the same artist, represented sitting at a table, on which stands a globe, is engraved, in mezzotinto, by Vaillant.

There is a portrait corresponding with this description, but improperly attributed to Van Dyck, in the Wilton collection.

A portrait of the same, with the face seen in nearly a profile view. One hand points to a sun-flower; the fingers of the other hold a chain, which is round his neck. Engraved by Hollar, in 1644.

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743. A small equestrian Portrait of the Artist. He is represented on a fine gray horse, accompanied by a greyhound.

2 *ft.* by 1 *ft.* 7 *in.*—C.

Now in the collection of Wilbraham Talton Egerton, Esq.

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744. Portraits of the Wife and Child of Van Dyck.

Engraved by Bartolozzi.—*See No.* 427, *p.* 119.

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745. Portraits of the Artist, and Sir Endymion Porter. The former is represented with his back to the spectator, and his face turned in nearly a profile view. He is habited in black, and wears a mantle, held in front with the right hand; the left (with a glove on) is placed on a block of stone in front. The latter gentleman has a full face and long flowing hair; he is dressed in a white satin jacket, with ribbon sleeves and slashed body; his left hand is on the stone in front, and the right behind his hip.

Engraved, in oval, by F. Selma, from a picture in the royal collection at Madrid. There is also an etching of the same composition, taken from a drawing in the collection of the late Sir Thomas Lawrence, P.R.A.

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746. Portrait of Deodatus Delmont, when about forty years of age, seen in a three-quarter view. He is dressed in a black silk vest, a cloak, and a rich pendent ruff; the right hand holds a sword, and the fingers of the left are on its hilt; a medal, suspended to a gold chain, hangs in front.

Engraved by Vosterman; and in mezzotinto, anonymous.

A head of the same is engraved by Polangami.

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747. Portrait of Gerard Seghers, an artist. His full countenance is turned above three quarters from the spectator, with a small beard, and mustacheos. The body is enveloped in a large cloak, lined with velvet, from under which the left hand appears, and near it is a medal, attached to a chain; the other hand is concealed by the cloak.

Engraved by P. Pontius.

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748. Portrait of Daniel Seghers, an artist. A young man with an oval countenance, seen in a three-quarter view. He is habited in a full mantle, from under which one hand only appears, with the fingers pointing upwards. A medal, suspended to a gold chain, hangs in front.

Engraved by L. Vosterman.

A portrait of the preceding artist, done in chalks, is in the British Museum.

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749. Portrait of Jacobus Jordaens, an artist, when above fifty years of age, of a round countenance, presented in nearly a front view, with a small tuft of beard, and mustacheos. He is dressed in a silk vest, with sleeves; a cloak, over the right shoulder, which is twisted round the arm of the same side, and a full pendent ruff. The left hand is placed on the breast.

Engraved by P. de Jode.

750. Portrait of Adrian Brouwer, an artist, apparently when twenty-five years of age, seen in a three-quarter view, with long mustacheos, and a very small tuft of beard. His flowing hair falls on a plain white frill; a cloak covers the right shoulder, and is tucked under that arm; the hand wears a glove, and holds a kerchief.

$9\frac{1}{2}$ *in.* by $7\frac{1}{4}$ *in.*—P.

Engraved by S. A. Bolswert, from a picture painted *en grisaille.*
Now in the collection of the Duke of Buccleuch.

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751. Portrait of Gasper de Crayer, an artist, with a full face, seen in a three-quarter view. He is dressed in a black silk vest, with a cloak over the left shoulder, passing round the body, and held in front by the left hand, while the right is placed on the breast. A full pendent ruff adorns the neck.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by P. Pontius; and a head by Gaywood.

There is also a portrait of this artist, differing materially from the preceding; one hand, crossing the body, is in such a position as to denote that the individual is addressing some person.

Engraved by J. Neefs.

The print, by Pontius, was done from a picture done *en grisaille.*
Now in the collection of the Duke of Buccleuch.

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752. Portrait of Simon de Vos, an artist, when about thirty-five years of age, having a full face, seen in nearly a front view, with curling bushy hair, mustacheos, and a small tuft of beard. A full pendent ruff adorns the neck, and the body is enveloped in a cloak, passing over the right shoulder and under the left arm, and that hand is placed on the hip.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by Paul Pontius, from a picture done *en grisaille.*
Now in the collection of the Duke of Buccleuch.

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753. Portrait of Adrian Stalbent, an artist, when about fifty years of age, seen in nearly a front view, with mustacheos, and

a small tuft of beard. He is dressed in a close vest, buttoned in front, a full ruff, and a cloak over his shoulders, which is held in front by the left hand.

Engraved by P. Pontius; also in the dotted manner by Otho Christian.

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754. Portrait of John Lievens, an artist. A young man, with the face turned above three quarters from the spectator, and the eyes looking in a contrary direction, and indicating by their expression that the individual is listening; this position was perhaps selected in allusion to an event in this painter's life. He is dressed in a full cloak, with his right elbow resting on a book, and that hand is placed on the breast.

Engraved by Vosterman; and a head by Gaywood.

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755. Portrait of Cornelius Schut, an artist. The figure is represented in a profile view, dressed in a large cloak, with a lace frill round the neck; the right arm rests on the base of a pillar, and the left hand holds the lining of his mantle.

Engraved by Vosterman.

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756. Portrait of Judocus Momper, an artist, about fifty years of age, seen in a three-quarter view, with scanty hair, beard, and mustacheos. He is dressed in a silk vest, with a plain white collar, and a cloak hanging over the right shoulder, and tucked under the arm; the hand is advanced, in a position that shows he is addressing some person.

Engraved by L. Vosterman.

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757. Portrait of Michael Mirevelt, an artist. His strong featured countenance is seen in a three-quarter view, with a full plaited ruff, and a large mantle covering the body. The hands cross each other in front, and in the left he is holding his gloves.

Engraved by W. J. Delphinus; and in small by Boulonois.

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758. Portrait of Arthur Wolfaerts, an artist, represented in a three-quarter view, with sandy curling beard, and mustacheos.

He wears a full ruff, and a cloak, from under which the hand appears, holding it up in folds, in front.

9 *in.* by 7 *in.*—P.

Engraved by C. Galle, from a picture done *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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759. Portrait of Sebastian Vrancx (or Franck), an artist. The countenance, denoting him to have been about fifty years of age, is presented in nearly a profile view, with long mustacheos, and a small beard. The dress is composed of a close doublet, buttoned in front, and having silk sleeves; a cloak hangs over the left shoulder, under which arm appears the hilt of a sword; the right arm crosses the body, and the fore-finger of that hand points to some object.

9 *in.* by $6\frac{1}{2}$ *in.*—P.

Engraved by S. A. Bolswert, from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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760. Portrait of Horatius Gentileschi, an artist. A strongly-expressive countenance, seen in a three-quarter view, and the body in a side position. The latter is enveloped in a large cloak, tucked under the right arm, and that hand denotes that the individual is addressing some person, while the left is placed on the breast.

Engraved by Vosterman; and a head only is engraved by Gaywood.

A Drawing of the preceding, done in chalks, washed in Indian ink, is now in the British Museum.

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761. Portrait of Antonius Cornelissen, an amateur of pictures. A portly person, apparently fifty-five years of age, seen in a front view, with the head inclining to the left. He is dressed in a doublet, buttoned in front, a plain white collar, and

a cloak; the right arm crosses the body, and the hand seems to indicate the action commonly used in argument.

$9\frac{1}{4}$ *in.* by 7 *in.*—P.

Engraved by L. Vosterman, from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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762. Portrait of Francis Franck, jun. an artist, about fifty-five years of age, seen in a three-quarter view, with a defect in the left eye. The body is enveloped in an ample cloak, concealing part of his pendent ruff, and the left arm leans on a pedestal in front.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by G. Hondius, from a picture done *en grisaille.*

Now in the collection of the Duke of Buccleuch.

An excellent Study, in chalks, for the preceding portrait, is in the collection of the late Sir Thomas Lawrence, P.R.A.

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763. Portrait of Daniel Mytens, a portrait painter, apparently about fifty years of age, represented in nearly a front view, leaning on his left arm. He is dressed in a silk vest, buttoned in front, an ample silk cloak, and a plain white collar, with an indented edge.

Engraved by P. du Pont; and also by William Raddon, to illustrate Dallaway's edition of *Walpole.*

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764. Portraits of Daniel Mytens and his Wife. The latter, dressed in black figured silk, a broad pendent ruff, and ruffles, is seated, with the left hand on the bosom, and the right, holding a bunch of roses, rests on the lap. Mytens, habited in a full black silk mantle, is seated on her right, leaning his right arm on a table, and pointing the finger of that hand towards her.

3 *ft.* 8 *in.* by 4 *ft.* 10 *in.*—C. *(about.)*

Now in the collection of the Duke of Bedford.

765. Portrait of Simon Vouet, a painter, apparently about forty years of age, seen in a three-quarter view, with curling hair, small beard, and mustacheos. He has on a full cloak, which conceals part of a plain white frill, round the neck. The left hand holds a book edgeways, on a table.

Engraved by R. V. Voerst.

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766. Portrait of Henry Steenwyck, an artist. A person of a strong-featured countenance, turned above three quarters from the spectator, with thick hair, pointed beard, and mustacheos. He is dressed in a coat, with a broad plain collar round the neck; the left hand holds a sheet of paper, to which the right is pointing.

Engraved by P. du Pont; and a head only by Gaywood.

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767. Cornelius de Vos, an artist. His oval countenance is turned in a three-quarter view, and, from the action of the left hand, he appears to be addressing some person. He is habited in a plain doublet, with a cloak over the right shoulder, passing round the body, and held in front by the right hand.

Engraved by L. Vosterman; and a head by Gaywood.

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768. Portrait of Jacobus de Cachiopin, an amateur of pictures. The face, denoting a person fifty years of age, is turned above three quarters from the spectator. He is dressed in a doublet, with silk sleeves and ruffles, a full pendent ruff, and a cloak on the right shoulder, passing round the body, and held in front by the right hand, on which is a glove; the other hand is placed on the edge of the frame, in front.

Engraved by L. Vosterman; and by Demarteau. A head of the same is engraved by R. Gaywood.

An admirable Drawing, in bistre, a Study for the preceding portrait, is in the collection of the late Sir Thomas Lawrence, P.R.A.

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769. Portrait of Christopher Vander Lamen, a painter of still life. Represented in a front view, with long hair falling on his

shoulders, which are covered by a large square collar. The right hand is placed on the wrist of the left arm, which is partly covered by a cloak, and rests on a table in front.

Engraved by P. Clouet.

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770. Portrait of Andrew Van Ertvelt, a marine painter, when about thirty years of age. His countenance, of a round form, is seen in a three-quarter view; a large mantle covers the body and arms, leaving the right hand exposed, which holds a scroll of paper. A sea view forms the back-ground of the picture.

Engraved by S. A. Bolswert.

A portrait of this painter, differently composed, is in the Munich Gallery.—*See p.* 20.

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771. Portrait of Cornelius Poelemburg, an artist, apparently about thirty-five years of age, represented in nearly a front view, with curling hair, mustacheos, and a small tuft of beard. He is dressed in a silk vest, with open sleeves; a plain white collar, with an indented edge; and a mantle over his right arm, and that hand denotes that he is speaking.

Engraved by P. de Jode.

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772. Portrait of John Wildens, a landscape painter. A full face, seen in nearly a front view, with thin hair, long mustacheos, and a tuft of beard. He is dressed in a silk vest, a full pendent ruff, and a cloak over the right arm; that hand is placed in front, and the left is behind the body.

Engraved by P. Dupont.

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773. Portrait of John Van Mildert, a sculptor, when above fifty years of age, seen in a three-quarter view, with thick mustacheos, and beard. He is dressed in a doublet, with silk sleeves; a full ruff, with indented edges; and a cloak, passing under the right arm, and held by the hand in front.

Engraved by Vosterman; and in reverse, anonymous.

774. Portrait of John Van Ravensteyn, an artist, apparently about fifty years of age, represented in a three-quarter view, dressed in a close doublet, a full ruff, and a cloak hanging over the right shoulder, and passing under the left arm; the right hand is placed on a stone at the side.

$9\frac{1}{2}$ *in.* by 7 *in.*—P.

Engraved by P. Pontius, from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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775. Portrait of Adam de Coster, a painter. The face is seen in a three-quarter view, and the body in a side position, with the left hand placed on the hip, and the right arm leaning on the base of a pillar. He is dressed in a silk vest, with a pendent ruff round the neck.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by P. de Jode, from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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776. Portrait of William Hondius, an engraver, when about forty years of age, seen in a front view, with small pointed beard, and mustacheos. He is dressed in a close doublet, buttoned in front, a lace frill, and a cloak over the left shoulder, which is held in front by the left hand on the right arm.

Engraved by W. Hondius.

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777. Portrait of Theodore Rombouts, an artist. The figure is represented in a hinder view, enveloped in an ample cloak, which is held under the right arm. The face is turned nearly in profile, and the right hand (part only of which is seen) indicates that the individual is in the act of addressing some person.

Engraved by P. du Pont; and Boulonois.

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778. Portrait of Theodore Van Loo, a painter. He appears to have been nearly sixty years of age, and is seen in a three-quarter view, with scanty hair, beard, and mustacheos. He is dressed in a plain doublet, with an ample cloak over his right

shoulder; that arm crosses the body, with the fore-finger pointing to some distant object, while the left hand is placed on a ledge, in front.

Engraved by P. du Pont.

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779. Robert Van Voerst, an engraver, when about forty years of age, represented in a three-quarter view, with bushy hair. A broad square frill covers the shoulders, a cloak is held up by the left arm, and that hand holds a scroll of paper.

Engraved by R. V. Voerst.

A Drawing, in chalks, of the preceding person, washed in bistre, was sold, with another drawing, in the collection of M. Julienne, in 1756, for 103 *fs.*—4*l.*

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780. Gerard Honthorst, an artist, about thirty-two years of age, seen in nearly a front view, with curling bushy hair. He is dressed in a vest, with open silk sleeves, and a large square collar covering the shoulders; an ample cloak is thrown over the right shoulder, and passes under the left arm, and that hand is placed in front.

Engraved by P. du Pont; and W. H. Worthington.

A portrait of the same artist, differently composed, is engraved by T. Chambers.

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781. Portrait of Cornelius Sachtleven, an artist, represented in nearly a front view, with the head inclining a little forward, and bushy hair. He is dressed in a vest, with open silk sleeves, a broad pendent ruff, and a cloak over the right arm, while the other rests upon the head of a monster, at the side.

Engraved by L. Vosterman.

A Study for the preceding portrait, done in bistre, is in the collection of the late Sir Thomas Lawrence, P.R.A.

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782. Portrait of Cornelius Vander Gheest, an amateur of pictures. His fine intelligent countenance is of an oval form, and seen in a three-quarter view, with a short beard, mustacheos, and scanty hair. He is dressed in a plain vest, girt round

the middle, a full ruff, and a cloak on the right shoulder. The left hand holds the right wrist, and in the latter hand he is holding his gloves.

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Engraved by P. Pontius, from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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783. Portrait of Peter de Jode, an engraver. This portrait represents a person of a gentlemanly expression of countenance, above forty years of age, seen in a three-quarter view, with a short pointed beard. The body is enveloped in an ample cloak; the right hand leans on a ledge, in front, and the left is placed on the breast.

Engraved by L. Vosterman.

A head of this artist is engraved by R. Gaywood.

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784. Portrait of Peter de Jode, jun. an engraver. A young man, seen in a three-quarter view, with bushy hair, mustacheos, and a very small tuft of beard. A large cloak, thrown over the right shoulder, passes under the left arm; that hand crosses the body, and holds a scroll of paper. A small table stands in front, on which are the tools of an engraver.

9 *in.* by $7\frac{1}{4}$ *in.*—P.

Engraved by P. de Jode, from a picture done *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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785. Portrait of Lucas Vosterman, an engraver, apparently above fifty years of age, of a thin countenance, seen in a three-quarter view, with lank hair, short beard, and mustacheos. The body and arms are enveloped in an ample cloak.

Engraved by L. Vosterman.

A portrait of the above engraver, representing him playing on a flute, was formerly in the collection of Sir Joshua Reynolds.

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786. Portrait of the same person, seen in a front view, with a pendent ruff round the neck, a silk vest, and a cloak, which is held in front by one hand.

Etched by Van Dyck; and a head, by anonymous, probably Gaywood.

An admirable Study, in chalks, for the preceding portrait, is in the collection of the late Sir Thomas Lawrence, P.R.A.

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787. Portrait of John Baptist Barbé, an engraver. A person with a strongly-marked countenance, represented in nearly a front view, habited in a dark doublet with silk sleeves, a full pendent ruff, and a mantle over the right shoulder, which conceals the arm; the left hand is placed on the breast.

Engraved by S. A. Bolswert.

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788. Portrait of Paul Pontius, an engraver. This distinguished artist appears to have been above forty years of age; his portly countenance is seen in a three-quarter view, with dark curling hair. He is elegantly habited in a silk vest with epaulettes; a pendent lace frill and ruffles; and a silk mantle, cast over the left arm, and held against the side by that hand.

$9\frac{1}{2}$ *in.* by $7\frac{1}{4}$ *in.*—P.

Engraved by Paul Pontius, from a picture painted *en grisaille.*

Now in the collection of the Duke of Buccleuch.

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789. Portrait of the same artist, seen in a front view, dressed in a silk vest, with slashed sleeves, and a mantle thrown over the right shoulder, while the fore-finger of that hand is pointing downwards.

Etched in a masterly manner by Van Dyck; and engraved, in mezzotinto, by J. Watson.

This picture was sold in the collection of the Cardinal Valenti, at Amsterdam, in 1763, for 460 *flo.*—40*l.*

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790. Portrait of Theodore Galle, an engraver, apparently above fifty years of age, seen in a three-quarter view, with scanty hair, short beard, and mustacheos. The dress consists of a black vest, with a full ruff, and a mantle over the right shoulder,

which is tucked under the arm, while the left hand, seen in a fore-shortened position, is placed on the breast.

Engraved by L. Vosterman; and a head by Gaywood.

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791. Portrait of Jacob Callot, an engraver, apparently a man of short stature, about thirty-eight years of age, seen in a three quarter view, with a small pointed beard, scanty mustacheos, and lank hair. He is dressed in a vest, a jacket with open sleeves, trimmed at the edges, a broad square collar of delicate open work, and wears a miniature of a lady suspended in front. He is seated at a table, drawing, with a *porte-crayon;* the instruments of his art lie on the table.

Engraved by L. Vosterman.

A bust portrait of this artist is engraved by R. Gaywood; E. S. Boulonois; and in small, by Polangami.

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792. Portrait of Henry Van Baelen, an artist. His expressive countenance denotes him to have been about fifty years of age, with a Roman nose, mustacheos, and a pointed beard, seen in a three-quarter view, the eyes looking to the spectator. He wears a full pendent ruff, a mantle over the left shoulder, and tucked under the arm; the right hand is placed on a plaster head.

9 *in.* by $6\frac{1}{4}$ *in.*—P.

Engraved by P. de Jode, from a picture done *en grisaille.*

Now in the collection of the Duke of Buccleuch.

An admirable Study, in chalks, of the preceding portrait, is in the collection of the late Sir Thomas Lawrence, P.R.A.

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793. Portrait of Hubert Vanden Eynden, a sculptor. He is represented leaning back, with his left arm on the head of a bust (part only of which is visible); the face is seen in profile looking downwards. He is dressed in a vest with silk sleeves, a lace frill and ruffles, and a mantle over the right shoulder; the fore-finger of the left hand points downwards.

Engraved by L. Vosterman; and anonymous.

A beautiful Study, in Indian ink, for the preceding portrait, is in the collection of the late Sir Thomas Lawrence, P.R.A.

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794. Portrait of Anthony Van Opstal, a painter. His thin countenance is seen in a three-quarter view, with black hair, a short beard, and long mustacheos. The body is enveloped in a black mantle, over which falls a broad pendent ruff; the left hand is placed on the breast.

Engraved by J. de Man *ex.*

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795. Portrait of William de Vos, an artist. His countenance, denoting him to have been fifty-five years of age, is seen in a front view. He is dressed in a dark vest with silk sleeves, a plain white collar, and a mantle hanging over the right shoulder, passing under the left arm, and held in front by the left hand.

Engraved by S. A. Bolswert; and etched by Van Dyck.

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796. Portrait of Adam Van Noort (or Oort), a painter. A strongly-marked countenance, of a round form, indicating him to have been about sixty years of age, seen in a front view. He is dressed in a plain vest, with a pendent collar, and a cloak suspended over the left shoulder, and held in front by that hand.

Etched by Van Dyck.

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797. Portrait of Justus Sutermans, a painter. The face, denoting a person of studious habits, about forty years of age, is seen in a front view, with curling bushy hair. The dress consists of a vest, with two rows of buttons, a lace frill, and a mantle, held in front by the right hand.

Etched by Van Dyck. The head only is engraved, anonymous.

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798. Portrait of Peter Breughel, an artist, having an oval expressive countenance, represented in a three-quarter view, with short hair, pointed beard, and long mustacheos. He is

dressed in a vest, a full ruff, and a mantle, which meets in front, and is tucked under the right arm; the hand of which alone is seen.

2 ft. by 1 *ft.* 7 *in.*—C.

Etched by Van Dyck.

A portrait of the preceding artist, corresponding with the above description, is in the collection of the Earl of Egremont.

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799. Portrait of Francis Franck, a painter. The face, denoting a person fifty-five years of age, is seen in nearly a front view, with scanty hair, a thick pointed beard, and mustacheos. He is dressed in a simple vest, a plain white turn-over collar, and a mantle, covering the body and arms, and held in front by the left hand.

Etched by Van Dyck.

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800. Portrait of John de Wael, a painter. A venerable man, with an oval countenance, and a pointed beard, seen in a three-quarter view, having a small black cap on his head. He is dressed in a plain doublet, with a full ruff round the neck, and the left hand placed on his side.

Etched by Van Dyck.

The same, holding his gloves in the left hand, and the right extended at the side, with one finger pointing downwards, is engraved by Lommelin.

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801. Portrait of Jerome de Bran, a Belgian general, about thirty-six years of age, seen in nearly a front view, with thick long hair, mustacheos, and a tuft of beard. He is richly dressed in a light doublet embroidered with lace, and a very broad lace frill, covering his shoulders; the right hand holds a stick; a cloak is cast over the left arm, and the fore-finger of that hand points downwards.

Engraved by L. Vosterman.

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802. Portrait of a Gentleman, about forty years of age, of a thin countenance, seen in nearly a front view, with scanty hair,

small pointed beard, and mustacheos. He is dressed in a black vest, with a belt round him, a large full plaited ruff, and a cloak; the right hand is placed on the breast, and the left hangs down, holding a fold of the mantle.

Engraved, J. de Man *ex.*

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803. Portrait of Adrian Hanneman, a painter. The face, denoting a man of fifty years of age, is seen in a three-quarter view, with full curling hair, mustacheos, and a small tuft of beard. The body is enveloped in a mantle, with the left hand placed on the bosom, and the right arm leaning on a wall.

Engraved, anonymous.

This painter being only thirty years of age when Van Dyck died, it must either be some other person; or, what is more probable, the picture is not by Van Dyck.

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804. Portrait of Peter Oliver, a miniature painter. The face is represented in nearly a front view, with dark bushy hair and beard. A large mantle covers the body, concealing the right hand; while the left denotes that the individual is addressing some person.

Engraved, anonymous; and by W. Finden, to illustrate Dallaway's edition of *Walpole*.

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805. Portrait of S. A. Bolswert, an engraver. The face is of an oval form, seen in a three-quarter view, a pendent ruff surrounds the neck, and the body is enveloped in a mantle, concealing the right arm; the left hand is extended in front, with the fingers pointing downwards.

Engraved by Lommelin.

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806. Portrait of John Baptist de Bisthoven, a priest. The face is seen in a three-quarter view; his dress is composed of a black vest and a cloak; the left hand hangs down at the side, and the right, holding a book, rests on the base of a column.

Engraved by A. Lommelin.

807. Portrait of Francis Junius, physician to the Duke of Norfolk. A strong-featured man, about forty-nine years of age, seen in a three-quarter position, with bushy hair, and beard. He is dressed in a plain vest, and pendent white collar, and a cloak over the left shoulder; he holds a book in the left hand, with the fore-finger between the leaves.

Etched by Van Dyck, but so feebly as to render it more than doubtful.

A portrait of the same person, representing him a much older man, is engraved by M. Burghers, from a Sketch *en grisaille*, in the Bodleian Library.

10 *in.* by 8 *in.*—P. *(about.)*

A portrait of this doctor is also engraved by Van Delen; W. Hollar, 1659; and G. Vertue.

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808. Portrait of Balthazar Moretus, a distinguished printer. The face is turned above three quarters from the spectator; he is dressed in a doublet, with a full pendent collar, and a large cloak; the left hand is placed on the top of two large books.

Engraved, Galle *ex.*

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809. Portrait of Michael Le Blon (or Blonde), Agent from the Court of Sweden. The face, denoting him to have been about thirty-five years of age, is seen in a three-quarter view, with mustacheos, and a pointed beard. A beautiful lace frill adorns the neck, and a silk cloak is cast over the right shoulder, which covers the body, and conceals the arm, but that hand appears to be placed on the hip, while the left is raised to the breast.

Engraved by F. G. Matham.

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810. Portrait of Ignatius Lespié, a Jesuit. He is habited in the robes of his Order; the body is seen in a side view, with the right hand in an attitude of address.

Engraved by Vermeulen.

811. Portrait of Lumaque, a banker, of Genoa. A bust portrait, representing him in a three-quarter view, dressed in a plain doublet and frill.

Engraved by J. Silvestre.

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812. Portrait of Franciscus Van Ee, a painter. The face is seen in a three-quarter view, with the eyes looking at the spectator. The dress is composed of a plain doublet with square buttons, and a full stiff ruff; a gold chain is suspended round the neck; the left arm rests on a ledge, in front, and the hand holds a paper.

Engraved by J. Meyssens.

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813. Portrait of Adrian Stevens, a Jesuit, habited in the robes of his Order; the face, denoting him to have been about fifty-eight years of age, is seen in a three-quarter view, with a close black coif on his head, and a full stiff ruff round the neck; the right hand holds his gloves, and the left hangs at his side.

Engraved by A. Lommelin.

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814. Portrait of Lunago de Lion, an elderly man, with the face presented in a three-quarter view. He is habited in a black figured velvet doublet, with a small frill round the neck. He holds a picture of the Virgin and child in the right hand, and a glove in the left.

Engraved by M. Lasne.

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815. Portrait of a Gentleman, with the countenance seen in nearly a front view, and the body enveloped in a cloak.

Engraved, in octagon, by J. Morin.

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816. Portrait of D. Jacob Roelans. A person about sixty years of age, represented in a three-quarter view, with long mustacheos, and a short square beard. He is dressed in the robes of a president or judge, and wears a close black cap, and a full white ruff; he sits in an arm-chair, the right hand resting on

its elbow, and the thumb of the left hitched in a ribbon suspended round the neck. On a covered table, at the side, are a watch and a book.

Engraved by P. Pontius.

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817. Portrait of a youth, elegantly habited in the costume of the time, and wearing a cap decked with feathers. He appears to be prepared to join a hunting party, and carries a beautiful hawk on his hand.

This excellent picture formerly belonged to the Canon Baut, at Brussels.

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818. Portrait of Lazarus Maharkysus, a physician. A thin-faced man, seen in nearly a profile view, as if he had turned round to speak to some person. He is habited in black, and is seated, with both hands resting on the elbows of his chair.

Engraved, in mezzotinto, by Barras.

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819. Portrait of Chevalier Josse de Hertoge. A gentleman of a portly countenance, denoting him to be fifty years of age, seen in nearly a front view. He wears a plain stiff collar, and a robe over a close dress; one hand hangs down at the side, and the other indicates that he is speaking to some person.

Engraved by J. Neefs.

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820. Portrait of William Marcquis, a doctor. The countenance, which is seen in a three-quarter view, indicates him to be about fifty years of age. He wears a broad plain square collar, and a silk cloak, covering the body and tucked under the right arm, so as to conceal half the hand.

Engraved by P. de Jode.

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821. Portrait of Hendrick de Buys (or Booys), when apparently about forty-five years of age, and seen in a three-quarter view. He is dressed in a plain white collar, a black vest with silk sleeves, and a cloak over the shoulders; the left arm

crosses the body, and the fore-finger of that hand is extended, while the right is concealed.

Engraved by C. Visscher, from a picture then in the collection of Lord Somers.

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822. Portrait of Thomas Willeboerts Bosschaerts. A young man, with long hair. He is dressed in a plain white collar, and a cloak over the left arm, and the hand is placed on the breast; his face is turned above three quarters from the spectator.

Engraved by M. Vanden Eynden.

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823. Portrait of a Gentleman. His face is represented in a three-quarter view, and the body is clothed in a black dress, with a full stiff ruff, and a gold chain suspended in front.

Engraved by Marcenay.

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824. Portrait of Frank Hals, an artist. The figure is represented in a hinder position, with the face turned over the right shoulder, and seen in a three-quarter view. He wears a cap, is habited in a black dress, with the cloak over the left shoulder. A bust portrait.

Engraved by D. Coster.

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825. Portrait of a Gentleman, represented sitting in an elbow-chair, with his left hand resting on the arm of his seat, and a pair of compasses in his right; his face is seen in a three-quarter view. A table, on which are a globe, a bust, and some books, stand before him.

Engraved by W. Vaillant, in mezzotinto.

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826. Portrait of a Gentleman, when about fifty years of age, of a thin countenance, seen in a three-quarter view, with scanty hair, mustacheos, and a tuft of beard. He is dressed in a black figured silk vest, and a full mantle; the latter covers the left shoulder, and, passing round the body, is held by the left hand

against the side, while the right holds the skirt. The background presents a distant view of the sea.

3 ft. 11 *in.* by *3 ft.* 1 *in.*—C.

This is one of the artist's Genoese pictures, and is consequently distinguished for its rich tone of colour and powerful effect.

Now in the collection of Thomas Emmerson, Esq.

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827. Portrait of John Baptist Franck, when thirty-two years of age, with an oval countenance, turned in a three-quarter view; he has light curling hair, with mustacheos, and a small tuft of beard. The body is enveloped in a full black mantle, and a plain pendent collar; the left hand only is seen, which is placed on the waist in front. This is one of the artist's Flemish productions, and is exceedingly fresh and brilliant in colour.

2 ft. 5½ *in.* by *1 ft.* 11 *in.*—C.

Etched, in outline, when in the collection of Lucian Buonaparte; and engraved by Mougeot, in the Musée Français.

Now in the possession of the Writer. Price *300 gs.*

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828. Portrait of Sir William Halton, Bart., when about twenty-six years of age. He is represented standing erect, and seen in a three-quarter view, with long auburn hair, and thin mustacheos. His elegant dress is composed of a black silk vest, with open sleeves, the cuffs of which are lined with orange-coloured silk; black velvet hose, fringed at the knees with various coloured ribbons, and bunches of the same at the waist; white pendent collar and ruffles; a full silk mantle conceals the left arm, and that hand appears to be placed on the hip; the right hand holds his gloves, and his hat is seen on a bank at the side. A white spaniel is seated at his feet; beyond this object appears a hilly landscape, with a grove of trees. This is an admirable example of portraiture.

6 ft. 9 *in.* by *4 ft.* 1 *in.*—C.

Now in the possession of Henry Tuffnel, Esq.

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829. Portrait of the Marquis de Vieuville, when about fifty years of age. He is represented standing erect, seen in a three-

quarter view, with thick hair (turned back), beard, and mustacheos. He is dressed in a white figured satin vest, with ribbon sleeves; a broad frill, with lace edge; and a blue silk mantle over the left shoulder, on which is embroidered the Order of the Holy Ghost; and a medal of the same Order is suspended to a blue sash, in front. He wears dark hose, red silk stockings, and large bows in his shoes. The left hand holds his gloves, and the right is extended by his side. This nobleman was slain in the first battle of Newbury, 1643.

7 ft. by *4 ft.*—C. *(about.)*

Engraved by R. Cooper.

Now in the collection of the Duke of Buckingham.

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830. Portraits of two Gentlemen in one picture. One of them appears to have been about fifty years of age, and is seen in a profile view, with a bald head. He wears a silk vest, and a plain pendent frill, and has his left arm extended. The other gentleman is about the same age, and is represented in a front view, very similarly dressed.—*See No. 745, p. 211.*

Engraved by Baron Denon.

The Study for the preceding portraits, done in chalks, tinted in colours, is in the collection of the late Sir Thomas Lawrence, P.R.A.

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831. Portrait of a Gentleman, apparently about thirty-five years of age, of a thin countenance and small features, seen in a three-quarter view. He has dark hair, mustacheos, and a small tuft of beard; and is clad in a suit of armour, richly chased in gold, and wears a full white ruff. The right hand, holding a baton, is extended down at the side; and the left rests on the sword hilt. A helmet, decked with a plume of feathers, and a gauntlet, are on a covered table at the side. This is a carefully-finished and richly-coloured picture, and is evident y one of the artist's Italian productions.

4 ft. 2 in. by *3 ft. 4 in.*—C.

Now in the Dulwich Gallery.

832. Portrait of a Gentleman, of a thin countenance, denoting him to have been about thirty years of age; he has a small tuft of beard, long mustacheos, and a bushy head of hair. The body is wholly enveloped in a black mantle, which conceals the greatest part of a lace collar. The left hand, wearing a richly-embroidered glove, is in a position indicating that the individual is addressing some person; and his sword hilt is seen below the hand.

4 ft. 2 in. by *3 ft. 4 in.*—C. *(about.)*

Engraved by T. Blackmore.

Now in the collection of the Earl of Warwick, in which it is ascribed (most improperly) to Velasques.

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833. Portrait of a Musician. He is represented playing on a violin, and accompanying the instrument with his voice.

3 ft. by *2 ft. 4 in.*—C.

Now in the collection of the Earl of Mulgrave.

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834. Portrait of a Gentleman, of a thin intelligent countenance, represented in a three-quarter view; dark hair, with a tuft of beard, and mustacheos. He is dressed in a white silk vest with slashed sleeves, and a black silk mantle over the right shoulder, concealing the arm and hand on that side; the left hand holds the hilt of his sword. An admirable production.

3 ft. 8 in. by *2 ft. 10 in.*—C.

Now in Belvidere Palace, Vienna.

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835. Portrait of a Gentleman, of a thin countenance, about fifty years of age, represented in a front view, with dark hair, a tuft of beard, and mustacheos. He is habited in black, with a plain white pendent collar; the left hand holds his mantle in front. Very excellent.

3 ft. 8 in. by *2 ft. 8 in.*—C.

Now in the Belvidere Palace, Vienna; omitted in the former list of that collection.

836. Portrait of Lady Mary Herbert, Duchess of Richmond and Lennox, when about twenty-six years of age. Her countenance, which is exceedingly fair, is turned considerably from the spectator; her dark hair is decked with pearls. She is attired in a blue silk robe, with large pendent sleeves, lined with orange-coloured silk, and attached at the shoulders with pearl clasps; the bosom is also adorned with similar jewels. The left hand raises the skirt of the robe, and the right is advanced to take her gloves off a gold salver, held by Mrs. Gibson, a dwarf, who has flaxen hair, and wears a red dress. This is a well-finished and brilliant production.—*See No.* 585, *p.* 168.

7 *ft.* by 4 *ft.* 2 *in.*—C.

Now in the collection of the Earl of Pembroke, at Wilton.

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837. Portrait of the Duke of Richmond and Lennox, when about twenty-seven years of age. The face is seen in a three-quarter view; his light hair falls in curls on his shoulders. He is dressed in a full suit of black silk, relieved by a broad lace collar; a medal is suspended to a blue ribbon; a gray mantle is cast over the left shoulder, and held in front by the left hand; the right is extended to touch a cuirass placed on the ground, with a helmet and a baton lying near it. This is far from being a satisfactory picture by the master to whom it is ascribed.

7 *ft.* by 4 *ft.* 2 *in.*—C.

Now in the collection of the Earl of Pembroke.

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838. Portrait of Penelope, Daughter of Sir Richard Naughton (or Naunton), Wife of Philip, Earl of Pembroke, when about twenty-five years of age, of fair complexion, and oval face, seen in a three-quarter view; with her auburn hair adorned with pearls. She is attired in a white satin robe, relieved with a rich chain of jewels round the shoulders, and attached in a cluster at the waist; the bodice is also decked with pearls.

The left hand raises the skirt, and the right is advanced towards a covered table at the side.

7 *ft.* by 4 *ft.* 3 *in.*—C.

Now in the collection of the Earl of Pembroke.

A portrait of the preceding lady is engraved by Hollar.—*See p.* 147.

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839. Portrait of Philip, Earl of Pembroke, when about fifty-five years of age. *For description see No.* 518, *p.* 146.

Now in the collection of the Earl of Pembroke.

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840. Portrait of a Daughter of the Earl of Holland, when about thirty-four years of age. The countenance is represented in a three-quarter view, and her dark hair is arranged in curls. She is attired in a white satin robe, girt at the waist with a blue ribbon. The ears, neck, and shoulders are adorned with pearls, and a cluster of the same jewels is attached to the bosom. The left hand raises the skirt of the robe, and the right is placed in front, holding a rose. A spaniel sits at her feet.

7 *ft.* by 4 *ft.* 3 *in.*—C.

Now in the collection of the Earl of Pembroke.

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841. Portraits of Mrs. Killegrew and Mrs. Morton, in one picture. The countenance of the former has small features and fair complexion, and is seen in nearly a profile view; she is attired in a dark vest, with large pendent sleeves lined with pale red silk, and seated on a bank in the left of the picture; her hands are engaged in forming a chaplet. Mrs. Morton has a brown complexion, and is represented in a front view, seated on the right, dressed in a white satin robe, the sleeves decked with pearls on a yellow satin band; the same adorns the bosom, and a girdle of jewels encompasses the waist. The right hand holds a rose. Some rocks and trees form the back-ground.

4 *ft.* 3 *in.* by 4 *ft.* 11 *in.*—C.

Now in the collection of the Earl of Pembroke.

A picture, corresponding with the preceding, styled Mrs. Kirk and the Countess of Morton, is described in p. 150.

842. Portraits of Prince Charles, Princess Mary, and James, Duke of York. This appears to be a duplicate picture of one described No. 211, p. 61.

Now in the collection of the Earl of Pembroke.

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843. Portraits of the Earl and Countess of Bedford. The former is represented in a three-quarter view, seated on the left, habited in black or raven-gray silk, with open sleeves, and lace collar. A mantle is cast over the left arm, and that hand rests on the elbow of his seat, while the other holds the left hand of his lady, who is seated by his side, and looking towards him. She is attired in an orange-coloured silk robe, decked at the bodice with pearls; similar jewels adorn the head and neck. The right hand, holding a rose, is placed on her lap.

4 *ft.* 3 *in.* by 5 *ft.*—C.

This is a feeble and most unsatisfactory picture, if it really be by Van Dyck.

Now in the collection of the Earl of Pembroke.

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844. A Study for an equestrian Portrait, supposed to be that of the Duke D'Arenberg. He is represented riding a light gray charger, clad in armour, and girt with a red scarf, which floats behind him; his head is uncovered, and he holds a baton in the right hand. A free and beautiful sketch.

2 *ft.* by 1 *ft.* 8 *in.*—C.

Now in the collection of M. Goll de Frankenstein, at Amsterdam.

SCHOLARS AND IMITATORS

OF

VAN DYCK.

The discerning reader will doubtless hesitate to believe, that the whole of the portraits described in this Catalogue are by the hand of Van Dyck, especially those which are supposed to have been done in England. His residence in this country did not exceed twelve years; even had he continued here double that time, it would have barely sufficed, with all his application and incredible facility, to have executed so many. Possessors of duplicate pictures may therefore reasonably suspect that they are, in most instances, the work of a scholar, or an assistant; and may esteem themselves fortunate if they were done under the eye of the master, and retouched by his hand. These observations are strongly corroborated by the biography of the following painters.

John de Reyn. He was born at Dunkirk, in 1610, and became a pupil of Van Dyck when that artist resided at Antwerp; and accompanying him to London, continued in his service until his master's decease. Possessed of considerable talents, aided by long practice, he attained the faculty of imitating the style and manner of his instructor to such perfection, that the portraits by De Reyn are constantly attributed to Van Dyck. He is supposed to have remained in this country until the breaking out of the Revolution, when he returned to his native place, where he was employed in painting portraits and decorating churches. He died in 1678.

David Beck (or Beek). A name so little known, that the Writer confesses he has never seen an authenticated picture by his hand. He was born at Arnheim, in Holland, in 1621, and came to England at a very early age, where he was placed

under the tuition of Van Dyck, to whom he became a valuable assistant, and remained in his employ until that artist's decease. His talents and good conduct recommended him to the notice of Charles I., who took him into his service, and appointed him drawing-master to the Dukes of York and Gloucester. While in the employ of this liberal monarch, he was perhaps chiefly engaged in copying pictures by Van Dyck; these copies were afterwards presented to distinguished favourites of his majesty, and, being done by so skilful an imitator, they have since passed for originals. To this, and similar causes, may be attributed the number of portraits of the royal family, and of several of the nobility of that period, all of which pass for the works of Van Dyck. These opinions are inferred from the circumstance, that the name of Beck does not occur in the catalogue of the collection of Charles I., which it would doubtless have done, had that artist painted any original portraits for the king. That he obtained considerable celebrity by his works, is evinced by the excellent reception he met with at the court of Sweden, after the death of the king, his patron. Queen Christina appointed him to an honourable post, with a suitable pension; he was also commissioned by her to visit all the courts in Europe, for the purpose of painting the portraits of the various sovereigns, princes, and other distinguished persons known to the queen. These orders he performed so much to the satisfaction of all parties, that, in addition to letters of high commendation, he received nine gold chains, and many other presents of value. It is recorded of this artist, that he possessed such surprising facility in execution, that Charles I. once said to him, "Faith, Beck, I believe you could paint riding post."

A singular event is related by Descamps, in the life of this painter. Beck, while travelling in Germany, was suddenly taken ill, at a public inn, and all animation became, to appearance, so completely suspended, that he was laid out for dead. While in this state, his servant, in order to console himself for his supposed loss, indulged freely with the bottle, in company

with a friend; and, while under the influence of wine, took it into his head to pour part of a glass into the mouth of his master, observing that, when he was alive, he loved good liquor. The result of this singular frolic was, that Beck recovered, and lived many years after. He died at the Hague, in 1656.

William Dobson. Of the various painters noticed in this list of imitators, none deserves higher commendation than Dobson, whose excellent productions in portraiture have acquired for him the honourable distinction of the English Van Dyck. He was born in London, in 1610; and, at a suitable age, was apprenticed to Robert Peake, a stationer and picture-dealer. The latter occupation afforded him an opportunity of indulging his taste for the arts; and having received some instruction in oil-painting, he executed several portraits from the life, one of which, being exposed in a shop window, attracted the notice of Van Dyck, who, upon inquiring for the painter, found him at work in a garret. The compassionate artist felt in the kindest manner for the striving youth, counselled him how to proceed, and, from his subsequent liberality towards him, there can be little doubt but he gave him free access to his *studio*, and perhaps employed him. That a mutual friendship succeeded between them, and that Van Dyck justly appreciated the talents of Dobson, is proved by his having afterwards recommended him to the notice of Charles I., who, on the death of that favourite artist, gave Dobson the appointment of serjeant-painter, and made him Groom of the Chamber. He soon after accompanied his majesty to Oxford, where the king, Prince Rupert, and several of the nobility sat to him for their portraits. Dobson, like many others in prosperity, made no provision for a change; and the decline of the king's power brought ruin on the artist. Involved in debt and difficulties, he was thrown into prison, from whence he was released through the kindness of Mr. Vaughan, of the Exchequer, whose portrait he afterwards painted, in a superior manner. He lived but a short

time to enjoy his freedom, and the friendship of his liberator; he died at the age of thirty-six.

The colouring and style of this master's pictures strikingly resemble those of Van Dyck; his handling is less light and free than that distinguished painter's, yet it is as firm and decided. His drawing is remarkably correct, and his effects broad and powerful. His portraits are always distinguished by a noble and dignified air, and have frequently a haughtiness in the expression; the attitudes are graceful and animated. Among many excellent pictures by his hand may be instanced:— A Family Group, in the Marlborough collection. A portrait of Prince Charles, clad in armour, and attended by a youth (Mr. Wyndham), bearing the prince's helmet; the battle of Edge Hill is represented in the distance: now in the possession of the family of the late Sir Eliab Harvey. An admirable Portrait of a Gentleman (quite worthy the name of Van Dyck) is in the collection of Edward V. Utterson, Esq.

Daniel Mytens. The history of this artist is exceedingly misrepresented by Descamps, who evidently knew nothing about him. According to the best information, he was born at the Hague, about the year 1606. It is not, however, correctly known under whom he learnt the art of painting; but having attained a tolerable proficiency he came over to England, at the latter end of the reign of James I., and soon after rose to considerable eminence in his profession. His only competitors were Paul Van Somer and Cornelius Jansen; the former dying in 1621, brought Mytens a large accession of business. Through the interest of Mr. Endymion Porter he was appointed, in 1625, to the office of picture-drawer in ordinary to the king, with a fee of £.20 per annum. His exclusive enjoyment of court favour was interrupted by the arrival of Van Dyck, in 1630, whose presence at first naturally excited a feeling of jealousy, which, however, that great painter's urbanity soon overcame, and Mytens sat to him for his portrait, which is engraved among a series of portraits of celebrated artists of that

period. There is little doubt that the splendid talents of Van Dyck, and the decided preference given to his works, made a deep impression upon Mytens; and although his majesty condescended to assure him that he could find employment for both artists, yet he quitted the country about the year 1633, and established his residence at the Hague, where he continued, for many years, in the practice of his art, and he painted the ceiling of the town-hall of that city, in 1658.

The numerous portraits, by the hand of Mytens, of the royal family and the nobility of this country, are proofs of the encouragement he received, and of his own industry. The similarity between the works of the two masters would induce an idea that Mytens had, at some time, studied the style of Van Dyck: in some instances, he has been so successful in imitating that master, that pictures by his hand still pass under the name of Van Dyck; and that, too, in very distinguished collections. A comparison of their works will show, that those by Mytens are much more laboured in the finishing; have much less of elegance and courtly ease in the attitudes of the figures; an absence of that animated expression, breadth and refinement of drawing, and free and masterly execution;—qualities inseparable from the genuine portraits by Van Dyck. Another peculiarity may be observed in the style of dress: the portraits by Mytens partake of the costume of the latter period of James I., remarkable for the epaulets, bunches of ribbons at the waist, richness of the embroidery, full plaited ruffs, and occasionally robes. He frequently introduced into his pictures a letter, or a label, on which was inscribed the name and title of the person.

There is an excellent portrait by him in the palace of the King of Sardinia, representing Charles I. standing in the vestibule of a palace, with a cane in his right hand, and the left placed on his hip; he is habited in a richly-embroidered dress of yellow satin, with slashed sleeves, a full pendent ruff, a blue scarf over the left shoulder, and bunches of divers-coloured ribbons at the waist and knees. The architecture, which is exceedingly beautiful and elaborate, is the work of Henry Van

Steenwyck, and is signed and dated 1626; underneath which is the name of Mytens, with the date 1627. It is also inscribed with the name, titles, and age of the king (*ætatis suæ* twenty-seven). This picture is constantly ascribed to Van Dyck, and is mentioned as such, in terms of high commendation, by Cochin, and other authors.

A Duplicate of the preceding picture, differing only in the colour of the dress, is in the collection of the Marquis of Salisbury, and is there also ascribed to Van Dyck; and a third, with similar variations, is in the possession of Lord Delawarr. Eleven pictures by this master are inserted in the catalogue of Charles I.

Adrian Hanneman. He was born at the Hague, in 1611; and is supposed to have commenced his studies in painting under Ravenstyn, and perfected himself in the school of Van Dyck. Walpole states, that he came to England in the early part of the reign of Charles I., and for some time worked with Mytens; be this as it may, his style and manner bear the clearest evidence that he made Van Dyck his model. He might have studied in his school, and must have copied a number of his pictures, or he could not have imitated them with such success as he has done, in many of his original portraits.

Like most of his countrymen, he returned to Holland to enjoy the fruits of his labours, and died in 1680. The catalogue of the collection of James II. contains eleven portraits by Hanneman.

Henry Stone, better known by the appellation of "Old Stone." He was the son of a mason and statuary, of some celebrity in the reign of James I., and was instructed by his father in the same business, which he for some time followed, in conjunction with his brother; but his natural genius led him to study the art of painting, particularly that of portraiture. He successfully copied the works of Van Dyck, and attained

considerable proficiency in imitating his style, although frequently in a slight and masterly manner. A desire of improving himself in the art, induced him to visit Italy; while there, his chief delight was to study the works of Titian. An excellent copy from that master, of the Cornaro family, now at Northumberland House, shows how well he succeeded. He died in 1653.

James Gandy. A painter of this name is mentioned by Walpole, as having been a successful imitator of Van Dyck; and he states, that the cause of his pictures being so little known is, that the artist was taken to Ireland by the Duke of Ormond, in whose service he remained many years. While in that country he painted numerous portraits, many of which are said to have passed as the work of Van Dyck. Gandy was born in 1619, and died in 1689.

George Jamesone. Biographers have honoured this artist with the appellation of the Scotch Van Dyck—a cognomen highly complimentary to the merit of his works. He was born in 1586, and is supposed to have visited the continent at an early age, and to have had the advantage of studying in the school of Rubens, with Van Dyck. He returned to Scotland in 1628, and pursued with considerable success his profession, chiefly confining himself to portraiture, though he occasionally painted history and landscape. This artist was employed by the magistrates to make drawings of the portraits of all the Scottish kings, which were presented to Charles I. when that monarch visited Scotland, in 1633. These gave so much satisfaction to the king, that he honoured Jamesone by sitting for his portrait; he also gave him a diamond ring, and, on account of a complaint in his eyes, the king allowed him to be covered in his presence.

Numerous pictures by this master are in the collections of the nobility, in Scotland, particularly in those of the Earl of Breadalbane and Sir John Campbell; his own portrait, as large as life, is at Cullen House. He died at Edinburgh, in 1644.

M. Weesop. This painter, whose name induces a belief that he was a Dutchman, came to England a short time previous to the death of Van Dyck, and observing the estimation in which that master's works were held, he employed his talents in imitating them; he also copied his pictures with surprising accuracy. He quitted England in disgust, on the execution of Charles, in 1649.

Abraham Diepenbeck. This name is inserted under the head of the scholars of Rubens, and is now again noticed, in consequence of the approximation of his style and colouring, in his sketches and historical pictures, to those of Van Dyck. There is a picture by his hand in the Vienna Gallery, representing females bearing baskets of flowers on their heads to the temple of Flora, which is quite worthy of the name of Van Dyck; and others, of similar excellence, are in collections in this country, in which they are attributed to Van Dyck.

Erasmus Quellinus. Although this painter was a pupil of Rubens, his style of drawing and colouring evidently indicate that he attempted to imitate the manner of Van Dyck, rather than that of his instructor. He died in 1678.

Francis Wouters. He was also a scholar of Rubens, whose style and manner of painting he afterwards quitted, and adopted that of Van Dyck. The subjects which he chiefly painted were sylvan scenes enlivened with figures, representing some story from fabulous history. He was killed by the explosion of a gun, in 1659.

Thomas Willeborts Boschaerts. He was born at Bergen-op-Zoom, in 1613, and learned the art of painting of Gerard Seghers, whose manner he afterwards quitted, and attached himself to the style and colouring of Van Dyck, which he successfully practised. One of this class is in the Museum at Brussels; it represents Abraham paying homage to the Angels. He died at Antwerp, in 1656.

Theodore Boyermans. Numerous pictures by this painter's hand adorn the churches in the Low Countries; their style and manner remind the discerning connoisseur of the works of Van Dyck, rather than those of Rubens, although he was a scholar of the latter.

Peter Tyssens—was a native of Antwerp, and an artist whose talents supported with considerable credit the declining school of Rubens and Van Dyck. It is not correctly known by whom he was instructed in the art of painting, but it is generally believed to have been by Diepenbeck. His historical pictures, of which there are many in the Low Countries, partake of the style and colouring of Van Dyck, and many of his portraits approach very nearly to those by that master. The free use of a red colour, so prevalent at that period (probably Venetian red), has so protruded itself through most of this painter's works, as to have greatly injured the effect and the harmony of the colouring. He was a Director of the Academy at Antwerp, and died in 1692, aged 67.

Sir Peter Lely. This elegant and successful portrait painter was a native of Westphalia, born in 1617. He was indebted to Peter Grebber, of Haarlem, for the knowledge of the art of painting; but he afterwards adopted the more pleasing style of Vanden Tempel and Vander Helst. The death of Van Dyck, in 1641, tempted Lely to visit England, where he had the good fortune to succeed that great painter, chiefly because he made his works the models for his own, and copied and imitated them, in numerous instances, to deception. He also, like his predecessor, experienced the bounty of Charles I., who sat to him for his portrait in 1643, and, after the death of that monarch, he was employed to paint the portrait of Oliver Cromwell, from whom, it is said, he received a strict charge not to flatter him, but to observe carefully all the roughnesses, pimples, and warts, which appeared on his face; otherwise, said he, "I will not pay you a farthing for it." The restoration of

Charles II. brought a large accession of business to Lely, together with the appointment of state-painter to the king, and the honour of knighthood. Increase of business was attended with a decline in art: his portraits, at this period, are in a florid style, far removed from the dignified elegance, the chaste correctness of air and attitude, and the tasteful and becoming manner of dress, peculiar to the portraits by Van Dyck. His extensive practice and prudent conduct enabled him to amass a large fortune, a considerable portion of which he spent in forming a collection of pictures, drawings, and other objects of art, which, after his decease, were sold by auction. The sale lasted forty days, and realized twenty-six thousand pounds; in addition to which he left his family an estate of nine hundred pounds a-year. A curious manuscript catalogue of the sale, with the prices of each object, &c. is in the possession of Messrs. Molteno and Graves. Lely died of apoplexy, while in the act of painting the portrait of the Duchess of Somerset, in 1680.

Pietro Moyra—was born at Grenada, in 1610, and received his first instructions in painting from Joannes del Castillo. On quitting his master he visited Flanders, where he was so struck with the colouring of the Flemish school, that he instantly resolved to imitate it. While engaged in this study, the sight of some pictures by Van Dyck excited in him a strong desire to be under that artist, who was at that time established in London, whither Moyra went, and had the happiness to experience from him a favourable reception, and also to obtain permission to enter his school. Although he was deprived of this advantage in less than a year, by the death of his instructor, yet such had been his application during that short period, that he had acquired sufficient knowledge of the style and system of Van Dyck to be able ever after to imitate his works with surprising success. After the death of his friend he returned to Seville, and from thence to his native city, where he died in 1666.—*See Dictionnaire des Peintres Espagnols par Quillet.*

DAVID TENIERS

THE YOUNGER.

The meagre accounts which exist of the Dutch and Flemish Artists, render it difficult to prefix more than a sketch of the lives of those whose works are the subject of this Catalogue. Indeed, the occupation of painting, when confined to easel pictures, almost precludes the possibility of much variety of incident, sufficient to interest by relation. The painter, confined to his studies, pursues the noiseless tenor of his way; and the occurrences of one year, generally speaking, are an epitome of the whole course of his life. That he may be rich or poor, industrious or indolent, are accidents that attach to all professions, and only interest when a moral may be deduced from a man of genius, who, by persevering industry, raises himself from a lowly condition to distinction; or, on the contrary, debases himself, by indolence and vicious habits, from the rank his talents would entitle him to hold.

The most satisfactory memoir of an artist, is that which gives a chronological account of his works—where, for whom, and under what circumstances they were painted; for this enables the amateur to observe the

progress of his skill, the variations of his style, and to judge, by inspection, the epoch of the different examples that may come under his view. To those who have not made pictures their study, this may appear of no very great importance; but the value of it is well understood by collectors, and those who make picture-dealing a profession. It may frequently establish the genuineness of a picture, and apportion its relative value between the seller and purchaser. Therefore, where there are few or no prominent circumstances in the life of an artist left recorded, his history and character are chiefly to be learnt from his works; to them alone must the inquirer, in most instances, be referred for an exemplification of the features in his life that may at all concern posterity. If examples in confirmation of this opinion were necessary, they would be readily found in the lives and works of numerous painters, particularly in those of the Dutch and Flemish schools. The pictures by Jan Steen, Adrian Ostade, Brouwer, Craesbeck, and Bega, are faithful mirrors of their prevailing tastes and indulgences; hence it may be concluded that the disposition of Teniers was gay and humorous, with an attachment to domestic enjoyments, as exhibited in the merry scenes he so frequently represented. That he was gentlemanly in his appearance, and amiable in his character, may fairly be inferred from the many portraits of himself which are introduced in his village feasts and other subjects*; he is there always represented with the air and dress of a gentleman, and, being generally accom-

* There is an exceedingly-beautiful small whole-length portrait of Teniers, by himself, in the collection of Alexander Baring, Esq.

panied by his wife and children, is evidence that he found his happiness in domestic society. Whether his connexions in life and education were of a superior kind is not known, as his biographers merely state, that he was born at Antwerp in 1610, and that he was instructed in the knowledge of the art by his father; it is also said that he subsequently studied under Brouwer; but this statement is by no means certain, as that artist was only his senior by two years. It is much more likely, that the admiration which Brouwer's pictures at one time excited tempted Teniers to imitate them. It may also be doubtful whether he ever became a scholar of Rubens, though he may have learnt much from studying his colouring, and its general arrangement.

The prospects of Teniers, at his commencement, were far from encouraging: he had to struggle many years with difficulties, and to witness with mortification the preference given to the works of Tilbourg, Artois, and Van Heil. Whether this neglect arose from his productions being of a brown tint, like that of his father's pictures, or that the novelty of his style was not understood, cannot now be determined. The Archduke Leopold William, a great admirer and patron of the art, is said to have been the first to appreciate his talents. By order of this prince, he painted a great number of capital pictures, and was also employed by him to collect paintings of the Italian and Dutch schools, to enrich his gallery; many of these he afterwards copied, and he also published a volume of prints engraved from them, entitled *Theatrum Pictorium*, &c. &c. For these services the duke rewarded him in a suitable manner, and

honoured him with the gift of his portrait, and a gold chain. The notice of so distinguished a personage soon spread his reputation, and procured for him, ever after, an ample supply of commissions, and a ready sale for his works. He also painted several pictures for Queen Christina of Sweden, who sent him a medal, with her portrait, and a gold chain. The King of Spain is said to have taken so much pleasure in his works, that he built a gallery expressly for their reception. He was also much employed by the Elector Palatine, a prince renowned for his taste and liberality in promoting the arts, so nobly evinced by the splendid collection formed by him at Dusseldorf, but since removed to Munich. Thus patronized by kings and princes, his name stood high in the world; and wealth, the natural consequence of such favour, poured in abundantly upon him. His residence at the village of Perke (or Perck), situate between Malines and Vilvorde, at the house known as the Château with Three Towers, was the constant resort of company of distinction; and no stranger of any consideration arrived in Flanders without visiting the entertaining artist. It was in this neighbourhood that he studied his village feasts and fairs; and it was here that he painted the greater number of his best works. It was also at this place that Prince John of Austria condescended to lay aside the punctilious etiquette of the German court, to become his scholar, and live with him on terms of the utmost familiarity. The pursuit of his art was rendered, by long practice, an agreeable amusement, which he could follow with the same freedom and success in the midst of company as when alone. Thus, while he conduced to the entertainment of his visitors, he added, at

the same time, to his wealth. Continually surrounded by friends, and in the possession of ample means to support a handsome establishment, his life passed away in the delightful occupation of the pencil, varied by the enjoyment of domestic pleasures. After a happy, though industrious life, Teniers died at the advanced age of eighty years*. He was twice married: first to Anne Breughel, daughter of Breughel (surnamed Velvet), and the adopted daughter of Rubens; and afterwards to Isabella de Frene, daughter of a counsellor of Brabant. He had children by his first wife, but neither of them followed his profession.

OBSERVATIONS.

The variety of style and manner, observable in a large collection of pictures, form a pleasing diversity to the eye and an agreeable amusement to the connoisseur. Every painter of genius, when pursuing the study of the art without an instructor, gradually acquires a method of his own, and one best suited to delineate the impressions which nature makes on his mind; in proportion to the rapidity of his ideas, so will follow the movement of his hand; and the operations will either be free and spirited, or neat and laborious. If, however, his style be derived from tuition, or a school, it then partakes of

* One of his last works is stated to have been the portrait of a lawyer, represented sitting in his study, surrounded with books, parchments, and papers. When engaged on this picture, he observed, jokingly, to his sitter, that he had all his life used ivory black in painting, but on this occasion he had substituted his last tooth, which had just fallen out.

the peculiarities of the master or school from whence it owes its origin; these will be manifested, either in the drawing or composition, colour or handling; and by one or more of these signs a connoisseur will define the school to which a picture belongs, when he may be quite at a loss to name the painter. The artist whose life and works form the contents of the succeeding pages, being a pupil of his father, naturally imitated his manner; but, possessing a very superior genius, he gradually abandoned the brown and heavy tones of colour used by him, and adopted those of a clear and silvery kind. His handling is also infinitely more spirited and free than that of his instructor. He could, doubtless, have invented a style of his own, had he been so disposed; but he chose rather to improve upon the one he had attained, as he found it so well suited to express with facility whatever he desired to represent. No painter ever exercised the pencil with greater freedom and address—a few hours sufficing for the production of a picture containing several figures, perfectly formed and full of animation. With these capabilities, aided by a lively imagination, he was enabled to execute an incredible number of pictures, many of which contain from twenty to one hundred figures, and a few of his productions have triple that number.

The subjects which he usually represented were the familiar scenes of peasants, or artizans, recreating either with the social pot and pipe, at a *cabaret*, or at their festive and joyous meetings on a village holiday; or in *kermiss* time. His genius was not, however, confined to these subjects—it embraced almost every branch of the art. His conversational and musical parties, of per-

sons of distinction, show that he was well acquainted with the customs and manners of polished society; and whenever he represented himself and family, or his patrons and friends, which he frequently did, in his village feasts, and other subjects, each person was designated by a suitable character of gentility. His grotesque representations of the "Rich Man in Hell;" of "Pandemonium;" of the "Temptations of Saint Anthony;" and of other subjects that admitted the vagaries of fancy, evince the playfulness of his humour, and the fertility of his invention. His landscapes, particularly those of a small size, please by the light and airy effect which pervades them, and by the animating charm of rustic happiness depicted in the enjoyments of the peasantry.

It appears that Teniers was, at one period, so attracted by the energetic and powerful style of Brouwer, that he painted a great number of pictures in imitation of that master; of these the prominent tint is a rich brown, doubtless become more opaque from time. It may also be observed, that the figures in these pictures are usually much larger than in those of his ordinary works, being frequently from twelve to eighteen inches high: this, however, is not a general rule; but they are always painted with a broad, free pencil, full of character and expression. Teniers, like many others in the profession, not content with the orbit in which he moved with splendour, attempted the higher and nobler stations of the art, and produced several historical and even poetical subjects. To accomplish these successfully required something more than the knowledge of common nature, or the blandishments of colour and facile execution; his lofty attempts ended much like the ambitious soaring

of Icarus: although the subjects just noticed must have cost him infinitely more time and labour than his usual pictures, they are of much less value in public estimation. There is yet one branch of the art in which the versatile genius of this artist manifested itself with admirable success, namely, in *pasticci*, or imitations of the Italian masters, chiefly those of the Venetian school. In this endeavour he seems to have taken a peculiar delight, having left many examples in the style of Titian, Bassan, Tintoretto, and Giorgione. These possess much of the breadth of handling, richness of colour, and force of effect peculiar to the works of those masters; their principal deficiency is in expression, and in this may be traced their Flemish origin. The Writer has taken considerable pains to ascertain, identify, and authenticate the early works of this master; and, so far as he has been able to learn, they invariably partake of a brown tone of colour; and such appear to have been painted previously to his 30th year, about which period he gradually quitted these predominant brown tints, and adopted a much more clear, and what is termed silvery manner of colouring. Many of his finest works are dated 1647. In his latter time his handling became feeble and tremulous, and his colouring less transparent, with a tendency to a yellow brown. The vehicle, or medium, used by him, in painting, was evidently of the same kind as that with which Rubens, Breughel, and other artists of that school worked; and, whatever this medium may have been, it is plain that it possessed two very important qualities, namely, of giving transparency to the colours, and being a convenient texture for its application; for nothing short of these, in conjunction

with a perfect knowledge of the principles of the art, could have enabled him to produce such an incredible number of pictures, many of them filled with a multitude of figures, displaying the most lively animation and an infinite variety of action.

The pictures most esteemed by connoisseurs are those painted on a light ground, formed with a preparation of chalk, or plaster of Paris; over which he scumbled his various tints of brown and pearly grays; the figures, and some of the accessaries, were, at the same time, spiritedly sketched in with bistre, and the principal shadows thrown in; these were succeeded by the half tones, taking always special care to preserve delicacy and transparency; in the finishing, all the higher lights, and whatever required solidity, were charged with a body of colour; a few sparkling and spirited touches, and occasional glazing tints, completed the work.

Some idea may be formed of the extraordinary number of pictures produced by this expert painter, by a quotation of his own words, "that it would require a gallery two leagues in length to contain all his pictures."

THE

WORKS

OF

DAVID TENIERS THE YOUNGER.

1. The Seven Acts of Mercy. In the exemplification of this series of moral duties, the artist has disposed his principal group, consisting of eighteen figures, at the side of a house, on the right; and among them has developed three of the most eminent of these virtues, namely, feeding the hungry, clothing the naked, and giving drink to the thirsty. The First is exhibited by a venerable old man, wearing a black cap, and a gray mantle with a fur cape; he stands with his back towards the house, leaning on a large table, holding a loaf of bread, which an aged peasant, supported on two crutches, is extending his hand to take; on the left of the latter is a boy, with his back to the spectator; behind him are two females, one of whom carries a swaddled child in her arms; beyond them are four other persons, waiting also to be relieved. The Second Act is affectingly depicted by a female, whose thin and wan countenance bespeak her sufferings; she is seated close to the front, suckling a babe, at the same time holding out a cup, which a youth is filling with wine; she appears, with true parental affection, to have first supplied the wants of her second child, a little girl, who stands on her left, drinking with avidity. The Third Act is exercised by a youth, in a purple dress, standing close to the charitable donor of these bounties, bestowing a coat on a naked man, who, with two

others, stands near a cask at the side. The Fourth Act of Benevolence is displayed on the opposite side of the picture, and at a little distance from the front, where a gentleman is seen entering the door of a prison (a building of a round form, with a flag suspended from one of the windows). The Fifth Act is evinced by a hospitable peasant, who is welcoming to his humble habitation two weary pilgrims; these are at the door of a cottage in the middle distance; beyond which is represented the Sixth Act—visiting the sick. The last of these moral duties—burying the dead, is visible in the remote distance, near some trees, from amongst which rises the steeple of a church. Thus are these several Christian duties beautifully exemplified, and presented to the eye and mind of the spectator in the seductive and forcible language of painting—an appropriation of the divine art truly noble and praiseworthy, and a method of conveying lessons of instruction calculated most effectually to arrest the attention, and leave a lasting impression on the mind; and is, moreover, a continual monition to every beholder. This admirable picture is painted with extraordinary vigour of execution, as well as depth and richness of colour; the general expression is finely animated and appropriate, and strikingly shows that the artist executed his work under the dictates of a right feeling. It is etched in the small collection of Le Brun's pictures, and that eminent connoisseur observes, "that this production is much superior, "both in composition and execution, to the one in the "Louvre."

1 *ft.* 11 *in.* by 2 *ft.* $6\frac{5}{4}$ *in.*—Cop.

Sold in the collection of M. Le Brun, 1809. 10,850 *flo.* 434*l.*

Again, privately, with the whole collection of Prince Talleyrand, in 1817; bought by Mr. Buchanan, and then valued at 12,500 *fs.* 500*l.* It subsequently became the property of Edward Gray, Esq.

Now in the collection of Alexander Baring, Esq.

The admiration universally excited by the successful illustration of the subject described in the preceding picture, unquestionably caused many admirers of the art to solicit similar pictures; and it

was doubtless in compliance to these wishes that the painter was induced to repeat the subject four times: his genius enabling him, in each performance, to make such variations in the positions and number of the figures, the situations and forms of the buildings, and the compositions of the landscapes, that no two pictures are alike.

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2. The Seven Acts of Mercy. This picture differs from the preceding in very many parts, the chief of which are, that the principal group consists of twenty-five figures. A middle-aged female, assisted by a domestic, is distributing clothes to the naked; at the side of the latter is a little boy, extending his hands for bread. The female, with a babe in her arms, receiving drink from a page, is a young woman, and the child by her side is a boy. There are also many other deviations in the details of the figures, as well as in the disposition of the subordinate groups, the forms of the buildings, and the composition of the landscape.

1 *ft.* 9½ *in.* by 2 *ft.* 6 *in.*—Cop.

Engraved by Le Bas, under the title of *Des Œuvres de Miséricorde;* also in the Musée Napoleon; and etched in the small collection of Le Brun.

A picture, corresponding in size and description with the preceding, was sold in the collection of M. Schuylenburg, at the Hague, in 1735, ... 860 *flo.* 77 *l.*

This is probably the one which is now in the Louvre, valued by the Experts du Musée, in 1816, ... 30,000 *fs.* 1200 *l.*

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3. The Seven Acts of Mercy. In a third picture of this subject, three of the first moral duties are represented in exercise among a group of twenty persons, similarly composed to the preceding pictures. The most apparent differences are, the omission of the little boy, who, in the former picture, is by the side of the old man on crutches. The female receiving drink is a middle-aged woman, seated more towards the centre of the fore-ground, with a basket at her side. Behind the receivers of clothing is a little girl drinking; and on the casks,

near her, are a basket of bread and a white napkin. The charity of "receiving the stranger" is depicted at a cottage door, on the opposite side; and in the performance of the Fifth Act the persons are at the entrance of the prison, a building with a round tower, standing on an eminence, in the centre of the middle distance.

2 ft. 1 *in.* by *2 ft.* 8 *in.*—Cop.

Engraved in the Choiseul Gallery.

Collection of M. de Gaignat, . .	1768. .	7250 *fs.*	290*l.*
——— the Duc de Choiseul,	1772. .	9530 *fs.*	381*l.*
——— the Prince de Conti, .	1777. .	10,510 *fs.*	420*l.*
——— the Duc de Chabot, .	1787. .	7301 *fs.*	292*l.*
——— Lord Gwydir, . . .	1829.(byMr.Christie)		378*l.*

Bought by M. Nieuwenhuys.

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4. The Seven Acts of Mercy. The composition of a fourth picture of this interesting subject is formed in the principal group (exemplifying three of the acts) of twenty-five figures, disposed in front of a house, on the spectator's right; at the door of which is a young man, descending the steps towards the venerable donor of the bread. The poor cripple is here on his knees, supported on crutches, having apparently lost his feet. The mother, with an infant in her arms, has two children by her side; and the page is giving water to a boy. The naked are receiving raiment from a young gentleman, wearing a cap and feathers. Above these is a person looking from a window. The landscape and buildings, together with the representation of the remaining Four Acts of Mercy, are very similarly disposed to those in the Louvre picture. This superlative production is decidedly the *chef-d'œuvre* of the four; to this distinction it is justly entitled, by the delightful freedom and spirit of the execution, its vigorous effect, and brilliancy of colouring; and, in addition to these qualities, it has the advantage in size and number of figures. It is signed and dated 1644.

2 ft. 3½ *in.* by *2 ft.* 10½ *in.*—Cop.

The Writer is credibly informed, that an eminent amateur made an offer, about three years ago, of 1500*l.* for this picture, which was refused; 2000*l.* has since been offered, with no better success.

Now in the collection of Baron Steengracht, at the Hague.

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5. A fifth picture of the above subject, composed in the principal group of thirty-two figures, possessing considerable variations from all the other pictures, and with the addition of a blind man, led by a dog.

2 ft. 3 in. by *2 ft. 10 in.*—C. *(about.)*

This picture is in every way greatly inferior to the others, and is evidently a production of age and debility.

Collection of the Duc de la Vallière, 1781. . *321 fs.* 13*l.*

Now in the valuable collection of the Chevalier Erard.

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6. A Village Fête. A large *cabaret* occupies the right, from whence a boarded fence extends over two-thirds of the picture, forming a large court, in which a numerous company of both sexes are assembled. About the centre of the place are four couple dancing to the music of a bag-pipe, played by an old man, mounted on a tub on the left; near them are two gentlemen and ladies, looking on; there are also a man in a blue jacket and two couple sitting together; a peasant is endeavouring to pull one of these females from her seat, to join in the dance. On the opposite side is a party of eight, at table; and close to these are a woman sitting on the ground, with a child in her arms, and a little girl standing by, eating something. A second party is seen under a shed, near the house. This picture is painted with admirable freedom and spirit, and is in every respect a delightful example.

2 ft. 8 in. by *4 ft. 4 in.*—C. Worth 800 *gs.*

Now in the Belvidere Palace, at Vienna.

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7. A Landscape, with cottages. On the fore-ground are three men, one of whom is about to throw a ball for a New-

foundland dog to fetch; the other two appear to be in close chat together; the elder one has one arm round his companion's body.

1 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—P. Worth 160 *gs.*

Now in the Belvidere Palace, at Vienna.

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8. Abraham and his Son offering up Sacrifice. The venerable patriarch, wearing a red vest with yellow sleeves and a fur collar, is bending in grateful adoration before the altar, on which is laid a ram; his hands are on the shoulders of his son, who is kneeling devoutly, with his hands united. A bundle of wood and an incense vase are by the side of the altar, and a sword and its scabbard lie on the ground in front.

4 *ft.* 5 *in.* by 3 *ft.* 3 *in.*—C. Worth 120 *gs.*

This picture is a *pasticcio*, in imitation of Rembrandt, signed and dated 1653. The expression, colour, and execution are excellent; but with regard to costume, historic propriety, and the necessary dignity, it is lamentably defective.

Engraved by S. V. Perger.

Now in the Belvidere Palace, at Vienna.

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9. The Archers. The view represents an open space, bounded by two cottages, at the extremity of the fore-ground. A party of fifteen persons are distributed along the front, four of whom are in a group on the right, and one of them is in the act of drawing his bow, to let fly an arrow at the target; near which are three of his companions. A second company are enjoying themselves under a shed near the houses.

1 *ft.* 11 *in.* by 2 *ft.* 10 *in.*—C.

Now in the Belvidere Palace, at Vienna.

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10. A Village Fête. A company of jocund peasants, assembled in an enclosed court of a *guinguette;* among them are two couple, dancing in pairs to the sound of a bag-pipe and a fiddle; the former played by a man standing at the side, the latter by one mounted on a tub; near them are seated a fond

couple; about the centre and front is an old man, stripped to his shirt, sitting with his pipe and pot in his hands, and a large pitcher placed on the ground by his side. At the side of a boarded fence is a jovial company at table. Some tubs and culinary utensils lie scattered on the ground in front, and in the distance two men are seen leading off a third. Painted in the artists's Brouwer manner. The figures are 12 *in.* and 15 *in.* high.

4 *ft.* 10 *in.* by 7 *ft.* 7½ *in.*—C. Worth 500 *gs.*

Now in the Dresden Gallery.

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11. An Interior, with a party of four peasants playing at dice at a table covered with green cloth; one of them, dressed in a yellow jacket, an apron, and a white cap, with a pipe and a jug in his hands, sits on a stool to the right; at his side stands an old man in a gray jacket, with the dice in his hand; while his adversary is seated on the opposite side of the table, with his back to the spectator; at his side stands a fourth man, with a leathern apron on. A second party is seen in the back of the room.

2 *ft.* by 2 *ft.* 8½ *in.*—P. Worth 200 *gs.*

Now in the Dresden Gallery.

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12. The Reckoning. A company of five artisans at table, one of whom is seated chalking down the reckoning; while the host, who is close to the right side, is, at the same time, casting up the account. A variety of culinary utensils lie on the ground on the left. A second party is seen in the back of the room.

1 *ft.* 8¼ *in.* by 2 *ft.* 5 *in.*—P. Worth 250 *gs.*

Now in the Dresden Gallery.

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13. The Temptation of St. Anthony. A large cave, near the centre of which is the Saint, kneeling devoutly before a crucifix, from which his attention appears to be distracted by a hag who stands behind him, pointing to a young female, who is on his left with a glass of wine in her hand. Among a great va-

riety of grotesque objects are a boor and a woman, sitting in front; the former is fiddling; the latter is accompanying him with her voice. In a retired part, on the opposite side, are seen two monks, and a raven bringing them food.

2 ft. 5½ in. by *3 ft.*—Cop. Worth 250 *gs.*

Now in the Dresden Gallery.

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14. The Repast. A company of four men and a woman assembled round a table, on which are ham, bread, and beer; one of the former, wearing a yellowish dress and leathern apron, is seated in front, cutting a slice of bread; his opposite companion, stripped to his shirt, sits on a stool, with a pipe and a glass in his hands; while the female, with a knife in her hand, seems prepared to cut the ham. Nearer the side are a man and woman, standing by a fire; a large party, dancing, drinking, and carousing, are seen in an adjoining room. A basket and a variety of carpenter's tools lie on the ground, in front. Dated 1648. An admirable production of art.

2 ft. 2 in. by *3 ft. 2 in.*—P. Worth 450 *gs.*

Now in the Dresden Gallery.

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15. Villagers Merry-making. A large company of peasants, of both sexes, assembled in the court of a *guinguette;* and among them are three couple dancing, in a ring, to the music of a fiddle and a bag-pipe, played by two men standing on an elevation, under a tree. About the centre and front are two ladies and gentlemen; these are evidently portraits of persons of distinction; one of the former holds a child by the hand; a third lady, dressed in black silk, sitting on the ground, is receiving the pressing invitations of a peasant (who has hold of her hand) to rise and dance. On the left is a party at table, a woman with a child in her arms, a man lying on the ground, and a pig near him. Painted in his Brouwer manner.

3 ft. 3½ in. by *4 ft. 8 in.*—C. Worth 400 *gs.*

Now in the Dresden Gallery.

16. A Bleaching-Ground. A view of a large open space, bounded by a number of cottages. On the right and front stands a large open shed, in which several women are seen washing linen; and at the exterior of the building are three elderly women taking refreshment, while a fourth is at a little distance from them, getting water at a well, and at the same time looking round to a man, who has a whip in one hand, and is pointing to some object with the other; a dog accompanies him, and a second dog is chained to his kennel. A great number of women are distributed over the bleaching-ground, some of whom are watering, and others extending the linen. Painted in the artist's clear and silvery manner.

1 *ft.* 9 *in.* by 2 *ft.* 5½ *in.*—P. Worth 400 *gs.*

Now in the Dresden Gallery.

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17. Peasants regaling at a *Guinguette.* In front of a cottage, placed on the right, is assembled a large company of villagers; among whom is a couple dancing to the music of a hurdy-gurdy, played by an old man standing under a tree. Towards the side is a party of eight persons round a table; one of them, in a yellow jacket, sits on a tub, with his back to the spectator; while his opposite companion is endeavouring to kiss one of the females at table; two men are standing together, under the shadow of the tree; and a third lies extended on the ground. On the opposite side the eye looks over an open country, divided by a river; beyond which are seen a château, and the steeples of churches at Antwerp. This is a production of the rarest excellence and beauty.

1 *ft.* 9 *in.* by 2 *ft.* 5½ *in.*—P. Worth 500 *gs.*

Now in the Dresden Gallery.

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18. A Chemist, seated at a furnace, with a pair of bellows in his hand, watching attentively a crucible; behind him is a table, covered with green cloth, on which are boxes, papers, an hour-glass, and other objects. In the back part of the laboratory

are six men, busily engaged in chemical operations. Close to the front is a little dog watching a mouse.

2 ft. $1\frac{1}{4}$ *in.* by *2 ft. 7 in.*—C. Worth 300 *gs.*

Now in the Dresden Gallery.

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19. The Witches. An Interior, in which is an old hag at a table, preparing a charm in a pot, into which she is pouring a liquor from a phial; at the same instant a hideous spectre appears at her side; a second sorceress, on her knees, before a chimney, is in the back of the room. A naked woman, riding a broomstick, and various chimerical objects, are flitting about the place.

1 ft. $2\frac{1}{2}$ *in.* by 10 *in.*—P.

Now in the Dresden Gallery.

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20. The Arquebusiers of Antwerp. A capital picture, representing a meeting of the company of cross-bow men, on some public occasion.

Formerly in the Hesse-Cassel collection.

Subsequently in that at Malmaison.

Now in the Hermitage, at St. Petersburgh.

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21. A Music Party. An Interior, with a group of three men, one of whom, stripped to his shirt, is seated in a tub chair, on the back of which hangs a scarlet cap; he is engaged playing on a violin, which he appears to accompany with his voice; while his comrade, an old fellow seated on his left, is strumming a guitar. The discord of this duet excites the mimicry of their companion, who is imitating their whining tones by pressing his nostrils together with his finger. On the opposite side are a violoncello, leaning against a table, a fiddle, and some music books lying on the ground. A company of six men and a woman, drinking and carousing, are in the back of the room. An excellent production.

1 ft. $3\frac{1}{4}$ *in.* by *2 ft.*—P. Worth 300 *gs.*

Removed from the Louvre, in 1815, and now in the Royal Palace, at Turin.

22. A yound Lady, habited in a black silk gown and a light blue skirt, seated on a stool, playing on a guitar; at the same time a child, standing on her left, is blowing bubbles. A table, covered with a gray cloth, is placed before her, on which are a looking-glass, a mask, a bottle, and beads. On the left side and front is a bass viol, leaning against a table, on which is a guitar; some music and other books lie on the ground, and several instruments of music hang on the walls of the room. This is a clear and beautiful picture.

1 *ft.* 1 *in.* by 1 *ft.* $4\frac{5}{4}$ *in.*—P. Worth 200 *gs.*

Now in the Royal collection, at Turin.

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23. A Mendicant, blind of one eye, playing on a hurdy-gurdy; he wears a red jacket and a gray cloak, and is accompanied by his dog, which he holds by a string.

7 *in.* by $5\frac{1}{2}$ *in.*—P. Worth 25 *gs.*

Removed from the Louvre in 1815, and now in the Royal Palace, at Turin.

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24. An Old Man, seated, with his arm round the neck of a young woman; upon a cask, near them, are a jug and a cloth. The figures are seen to the knees.

10 *in.* by $8\frac{1}{2}$ *in.*—P. Worth 50 *gs.*

Now in the Florence Gallery.

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25. Distribution of the Prizes to the best Cross-bow Men. The subject is represented as transpiring in a large open place of the city of Antwerp; a church occupies the centre, against the side of which is erected a platform and covered way of red cloth. On the former elevation stands the chief of the company of arquebusiers, holding a cross-bow in his hand; he is attended by a number of cross-bow men; two of them are introducing to his notice two youths, to whom the prizes have been adjudged. In a line with these is a body of spearsmen; and on a lower

platform is a corps of halberdiers, in yellow dresses; around these are assembled a great multitude of people, who entirely encompass the church; while the whole extent of the foreground is occupied by groups chiefly composed of persons of distinction, and eminent artists; among them may be observed the painter, habited in the dress of the city guard; he is in the act of saluting two ladies; behind whom are the artist's father, in the character of a halberdier, and two youths. More towards the middle, and near a group of three gentlemen, is a young man, elegantly dressed, riding a fine gray horse. A coach and pair are in the right; and a second, of superior magnificence, in the opposite side. Every space (even the trees) are filled with people, all of whom appear to be excited by the most lively interest and intense curiosity.

6 *ft.* by 8 *ft.*—C. Worth 2500 *gs.*

This capital picture was painted expressly for his patron, the Archduke Leopold. Signed and dated 1652. It possesses every quality for which the painter is so highly esteemed.

Now in the Belvidere Palace, at Vienna.

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26. The Interior of the Gallery of Prince Leopold, exhibiting a collection of fifty pictures, copies of the most celebrated works of eminent artists of the Italian and Dutch schools, the originals of which were chiefly collected by Teniers for the Archduke, his patron, who is represented near the front, dressed in black, and wearing a high-crowned hat; he appears to be in conversation with the artist, and is pointing with his cane to a picture after Raffaelle. Behind the Archduke are four gentlemen and a youth, near a table, on which is a number of drawings and a small equestrian statue of the prince. Two dogs, playing with a stick, are close to the front.

4 *ft.* by 5 *ft.* 4 *in.*—C. Worth 1200 *gs.*

This interesting production is painted with admirable freedom and spirit, and the imitations of the numerous pictures are surprisingly faithful.

Now in the Belvidere Palace, at Vienna.

27. Robbers pillaging Peasants, or the Miseries of War. The picture, representing a single incident of the subject, is composed of three figures, unusually large. A ruffianly-looking fellow, with a pistol in his hand, has seized a venerable old man, whose expressive countenance and gesture plead powerfully for mercy; his entreaties are seconded by an old woman, who holds out a purse to the robber. In the distance is seen the desolating effects of slaughter and pillage.

2 *ft.* 4 *in.* by 3 *ft.* 6 *in.*—C. Worth 250 *gs.*

Engraved by S. V. Perger.

Now in the Belvidere Palace, at Vienna.

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28. The Married Couple (or the Blessings of Peace). A peasant, dressed in his gayest attire, consisting of a brown jacket with yellow sleeves, and a scarlet cap and feather, is affectionately conducting along his bride; his left arm encompasses her neck, and he holds her right hand. They are preceded by a bag-piper, merrily playing on his instrument. The subject is further illustrated by a large company of peasants, assembled in front of a house in the distance, dancing and merry-making. The figures in the principal groups are unusually large; yet they are painted with admirable spirit and force. Dated 1648.

2 *ft.* 4 *in.* by 3 *ft.* 6 *in.*—C. Worth 250 *gs.*

Engraved by J. V. Perger.

Now in the Belvidere Palace, at Vienna.

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29. An Interior of a Grange, in front of which is a gentleman, wearing a red jacket and a cap and feathers, and holding a cane in his hand; his attention is directed to a little rough gray pony, held by a man, at whose side is another person, also looking on; a page, in a green dress, with his hat in his hand, stands behind the gentleman. A dog and some armour are near them. Five boors are at a fire in the back-ground. Dated 1645.

10 *in.* by 1 *ft.* 1½ *in.*—Cop. Worth 130 *gs.*

Now in the Belvidere Palace, at Vienna.

30. The Interior of a Grange, or ground-floor of a peasant's dwelling. On the left and front are some cows, one of which a woman is milking; her attention, at the same time, is directed to a man, stripped to his shirt, and behind whom are several sheep. Other persons are seen in the back of the place, and numerous objects relating to husbandry are suitably introduced.

2 ft. by *3 ft.* Worth 200 *gs.*

Now in the Belvidere Palace, at Vienna.

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31. The Temptation of St. Anthony. The Saint is represented kneeling on the farther side of a bank, holding a book with both hands; behind him is a boor pointing to some distant object. Among the various grotesque objects which surround him, is one in a blue hood, seated on a bank, playing a pipe.

10 *in.* by 12 *in.*—P. *(oval.)* Worth 60 *gs.*

Now in the Belvidere Palace, at Vienna.

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32. The Sausage Maker. The Interior of a peasant's dwelling, with a woman standing at a table, making sausages, a quantity of which lie on a tray by her side; a dead pig, and various culinary utensils, are near her; and a little boy, with his hands extended, is behind her, coming towards the front. A group of figures are round a fire, in the back of a room.

2 ft. by *2 ft. 2 in.*—P. Value 200 *gs.*

Engraved by S. V. Perger.

Now in the Belvidere Palace, at Vienna.

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33. A Village Holiday. The scene represents a landscape, with some cottages on the right, and a cluster of trees in the centre. The whole extent of the fore-ground is occupied by about thirty couple, divided into two lines, one of which is extended along the front, the other faces the houses. The whole are merrily dancing along, apparently to the sound of their own voices, as no musician is seen among them. A well stands at

the side, close to a boarded fence; some culinary utensils and poultry are near them.

2 ft. by *3 ft.*—C. Value *550 gs.*

Now in the Belvidere Palace, at Vienna.

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34. A View, in the environs of a forest, with a large piece of water in front, in which are five men fishing with nets.

1 *ft.* 10 *in.* by *2 ft.* 9 *in.*—C.

Engraved by Major.

Now in the collection of Robert Dingley, Esq., 1750.

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35. The Interior of a large kitchen, richly stored with abundance of game, poultry, fish, fruit, and vegetables, indicating preparations for a sumptuous banquet. Near the centre and front sits a young woman, dressed in a red skirt, blue jacket, and white kerchief, engaged paring apples, while a boy, with a dish in his hands, stands by her side to receive them. In the back of the kitchen is a man-cook, basting three spits of meat, before a large fire. A man and a woman are at the same time occupied near him. This splendid production of the master is of the rarest excellence and beauty. Dated 1644.

1 *ft.* 9½ *in.* by *2 ft.* 5¾ *in.*—Cop. Worth 700*l.*

Collection of M. Schuylenburg, *Hague*, 1735. . 455 *flo.* 41*l.*

Now in the Musée at the Hague.

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36. An Interior, with a shoemaker and an old woman, &c. &c.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*

Collection of Van Plettenburg, *Amst.* 1738. . 620 *flo.* 56*l.*

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37. An Old Man feeding Dogs.

1 *ft.* 2 *in.* by 1 *ft.* 2 *in.*—P.

Collection of Prince Rubempre, *Bruss.* 1765. . 310 *flo.* 28*l.*

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38. A View in the court of a *guinguette*, with a great number of peasants drinking and regaling; among them, and near the house, is a company of persons at table, one of whom is

holding up a glass of beer, and apparently bidding adieu to another, who is being led off by his wife, &c. &c.

Engraved by Le Bas, under the title of *La Guinguette Flamande;* also by Vivares, with variations.

Collection of Marquis Mirabeau, . 1743.

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39. The Interior of a large Grange. This homely rural scene represents, on the right, a man bringing some provender in a tub, for a fine ox, towards which three pigs are eagerly hasting, from the opposite side. In the back of the place is a woman feeding two cows at a trough. Some poultry, a brass pot, a jug, billets of wood, and a variety of objects, contribute to the picturesque effect of the same.

Engraved by Le Bas, under the title of *La Basse-Cour.*

Collection of Marquis Mirabeau, . 1743.

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40. A Landscape, with a castle upon a hill, at the extremity of the fore-ground; in front of which is some water, crossed by a bridge with a single arch. The figures which enliven it consist of two men with sticks, standing on the left side, in conversation with a third, who is seated near a direction post.

6 *in.* by 9 *in.*—P.

Engraved by Le Bas, under the title of *Solitude.*

Collection of M. de Vaux.

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41. A Landscape, with a pond on the right, beyond which is a cottage, nearly hidden by trees; and on the opposite side are two men in conversation, accompanied by a dog. The scene is illumined by a passing gleam of sun-shine piercing a cloudy sky, in which appears a rainbow.

9½ *in.* by 1 *ft.* 1½ *in.*—P.

Engraved by Le Bas, under the title of *L'Arc-en-Ciel.*

Collection of Chevalier Le Roque, . 1745. . 145 *fs.* 6*l.*

42. *Le Berger content.* A Landscape, with a lofty mountain, at the foot of which, and in front, are a cow, six sheep, and a goat; and on the left sits a shepherd-boy with a crook, playing a pipe.

1 *ft.* 1½ *in.* by 9½ *in.*

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43. The Companion, *Le Berger Rêveur.* A Landscape, with two cows, five sheep, and a shepherd seated on the ground, with his elbow resting on a bank, in a pensive position; at his side lie a dog and a bundle.

1 *ft.* 1½ *in.* by 9½ *in.*

Engraved by Le Bas.

Collection of the Marquis de Lassé, 1741.

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44. A grand *Kermiss*, or Village Feast, among a very large assemblage of peasantry, distributed in front of a public house, are three couple dancing to the music of a fiddle, played by an old fellow, mounted on a tub. On the left of the picture is a company arranged round a table, partaking of refreshments; amongst them, and close to the front, are a woman with a child in her lap, and another child by her side; while a man stands behind her chair, leaning on its back, and apparently conversing; a second female, with a child in her arms, is seated near them. In the opposite side of the picture is a woman raising up a drunken man; near him are two pigs and a quantity of utensils. This capital picture abounds with natural incident, and, moreover, has the advantage of being clear and silvery in tone, and perfect in preservation.

2 *ft.* 6 *in.* by 4 *ft.*—C.

Collection of the Countess de Verrue, 1737. . 1750 *fs.* 70*l.*
———— of M. L'Empereur, . . 1773. . 10,000 *fs.* 400*l.*
———— of R. de Boisset . . . 1777. . 10,000 *fs.* 400*l.*

Now in the collection of Mademoiselle Hoffman, at Haarlem, worth 650*l.*

45. The Four Elements, personified by single figures with appropriate emblems :—

Air is represented by a sportsman carrying a hawk on his hand, and accompanied by two dogs.

Water, by a fisherman, with a large fish attached to a string; other men are seen in the distance, drawing their nets.

Fire, by an elderly man working at an anvil; in the background is a smith at a forge.

Earth, by a peasant with a spade in one hand and his hat in the other; in the distance are seen reapers at work.

$7\frac{1}{4}$ *in.* by $5\frac{1}{2}$ *in.*—P.

These are engraved by Le Bas, from pictures at that time in the collection of the Countess de Verrue, 1737.

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46. Five pictures, representing the Senses by single figures :—

Seeing is represented by a peasant standing near the door of a house, reading a book.

Hearing, by a mendicant playing on the hurdy-gurdy.

Smelling, by a gardener standing with a spade in his hand, smelling a pink.

Tasting, by a hawker carrying a basket of liquors.

Feeling, by an artisan removing the dressing from a wound on his hand.

$6\frac{1}{2}$ *in.* by 5 *in.*—P.

Engraved by Le Bas.

Collection of the Countess de Verrue,	1737. .	395 *fs.*	16*l.*
——— Marquis Beringhen, .	1770. .	720 *fs.*	29*l.*
——— M. La Borde, . . .	1784. .	726 *fs.*	29*l.*

Exhibited in the British Gallery in 1821.

Now in the collection of C. H. Tracy, Esq.

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47 The Five Senses. In this series the artist has represented the several faculties by the following emblems :—

Seeing, by a dealer in spectacles.

Hearing, by a man singing songs.

Tasting, by a hawker of liquors.

Smelling, by a gardener carrying a pot of flowers.

Feeling, by a man removing a plaister from his hand.

8 *in.* by 6 *in.*—Cop.

Collection of Count Dubarri, . . 1774. . 1020*fs.* 41*l.*

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48. Four pictures, representing the Seasons:—

Spring, by a gardener carrying a pot, containing an orange tree; two men are seen at work in a flower-garden at a little distance.

Summer, by a peasant stripped to his shirt, holding a sheaf of corn; a man reaping, and a woman binding sheaves, are in the distance.

Autumn, by a portly landlord, holding a glass of wine in one hand and a jug in the other. In the distance are workmen tunning wine.

Winter, by an aged man wearing a furred mantle and a fur cap, seated at a table, warming his hands over a chafing dish.

These are exquisitely painted in the artist's silvery manner.

$6\frac{1}{4}$ *in.* by $4\frac{1}{2}$ *in.*—Cop.

Engraved by Levasseur and Surrugue.

Collection of the Countess de Verrue, 1737. . 290*fs.* 12*l.*
——— M. La Prade, . . . 1776. . 911*fs.* 36*l.*
——— B. de Gagny, . . . 1776. . 1000*fs.* 40*l.*
——— M. Gros, ... 1778. . 1200*fs.* 48*l.*
——— M. Nouri, ... 1785. . 1230*fs.* 49*l.*
——— M. Destouches, . . 1794. . 1401*fs.* 56*l.*
——— Le Brun, ... 1812. . 1800*fs.* 72*l.*
——— Prince Talleyrand, . . 1817. (with the collection.)
——— G. W. Taylor, Esq. . 1823. . . . . 180 *gs.*

Exhibited in the British Gallery in 1821.

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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49. A Sea-Port. The view offers, on the second distance and left side, a fort with towers, forming, apparently, the entrance to a city, from whence persons are coming with luggage. Along the shore, and on the fore-ground, are many others employed

with bales of goods, or extending fishing nets; at the same time four boats, laden with people and baggage, are going off to a large vessel under sail; a second ship, of the same description, is seen in the distance.

2 *ft.* 11 *in.* by 4 *ft.*—C.

Engraved by Le Bas, under the title of *Vue et Port de Mer de Flandre.*

Collection of the Countess de Verrue, 1737. . 1050 *fs.* 42*l.*
——— M. Lempereur, . . . 1773. . 2551 *fs.* 102*l.*
——— M. Beaujon, ... 1788. . 1800 *fs.* 72*l.*

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50. The Fish-Market. A view of a sea-port, with a lofty castle and tower, upon a hill in the middle distance, and eleven figures on the fore-ground, variously occupied; amongst them is a man emptying a basket of fish on the ground; another carrying a basket full on his back; and a third, with a basket before him.

9 *in.* by 11 *in.*—P.

Engraved by Le Bas, under the title of *Les Marchands de Poisson.*

Collection of the Countess de Verrue, 1737. . 662 *fs.* 27*l.*

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51. The Fish-Market. On the right is represented a lofty shed, built of wood, within which are two men with fish; several fish lie on a bench and tub in front, and a quantity is on the ground. Near this part is a group of six men, amongst whom is a gentleman, in a scarlet mantle, in the act of paying a fisherman a piece of money, which the latter holds out his hand to receive. In the centre of the fore-ground is a boy emptying a basket of fish on the sands; a river, a bridge, some buildings, and figures, are seen at various distances, on the left. Dated 1647. An excellent picture.

2 *ft.* 10 *in.* by 4 *ft.*—C. Worth 300 *gs.*

Now in the collection of Baron Delassert, Paris.

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52. The Discovery of Achilles at the Court of Lycomedes. The subject is composed of eight elegant females and four men, and is represented as passing on the paved terrace of a palace. In the centre sits the beautiful daughter of the king, holding a mirror in her hand; by her side is the disguised hero, lolling on

her knee, and at the same time drawing with rapture a sword from its scabbard, which he is supposed to have selected in preference from a quantity of jewels and vessels of gold, placed expressly before him by the wily Ulysses. The latter person stands behind him, making signs to his companion that the discovery is effected. The composition of this picture is freely borrowed from Rubens.

2 *ft.* 8 *in.* by 3 *ft.* 6 *in.*—C.

Engraved by Le Bas.

Collection of the Countess de Verrue, 1737. . 1550 *fs.* 62*l.*
——— the Duc de Praslin, . 1793. . 904 *fs.* 36*l.*

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53. A Village Wedding, composed of a great number of people.

Collection of the Countess de Verrue, 1737. . 1500 *fs.* 60*l.*

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54. A large picture, allusive to the history of Jacob.

Collection of the Countess de Verrue, 1737. . 1215 *fs.* 48*l.*

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55. *Le Buveur Flamand.* An Interior, with two boors; one of whom is seated near a tub, which serves for a table, holding a large goblet with both hands; the other stands behind his companion's chair, lighting his pipe.

8½ *in.* by 7 *in.*—P.

Engraved by Chenu.

Collection of the Countess de Verrue, 1737. . 244 *fs.* 10*l.*

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56. The Temptation of Saint Anthony. Upon an elevation at the side of a hut, situate among rocks, is seen the venerable saint, kneeling before a rustic table, on which are a book, an hour glass, a scull, and a crucifix; behind him are two demons, and a hag with horns; the latter is plucking him by the beard, and pointing his attention to a pretty female, who stands on the opposite side, attired in black silk, and holding a glass of wine in her hand; a demon holds her train. Several elfs and other grotesque objects surround the saint.

3 *ft.* 4 *in.* by 3 *ft.* 9 *in.*—C.

Engraved by Le Bas, from a picture then in the collection of the Duc de Valentinois.

Collection of the Countess de Verrue, 1737. . 1460 *fs.* 58*l.*

——— M. Sereville, (bought in) 1811. . 7000 *fs.* 280*l.*

A picture representing the same subject as the preceding, differently composed, is in the gallery of the Sans Souci, at Potsdam, 2 *ft.* 8 *in.* by 3 *ft.* 10 *in.*—C.

Descamps mentions a picture, representing the Temptation of St. Anthony, in which the figures are of the size of nature. It is dated 1666, and signed "David Teniers, junior—Malines."

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57. A Marriage Festival. The company consists of about seventy persons, assembled near a cottage and a boarded fence; amongst the numerous figures that enliven the scene, are three couple dancing to the music of a bag-pipe, played by an old fellow sitting on a tub. Near the middle, and close to the front, is a young woman, who appears reluctant to join in the dance; a young fellow is pulling her by the wrist, whilst another youth behind seems to be whispering in her ear. At the side, and close to the front, are four women and three men at table; one of the former, with a child on her lap, is listening to the conversation of a man, who stands behind her chair. On the opposite side is a woman endeavouring to raise a drunken man.

2 *ft.* 1 *in.* by 2 *ft.* 4 *in.*—Cop.

Engraved by Le Bas, under the title of *Le Lendemain des Noces.*

Collection of the Countess de Verrue, 1737. . 1755 *fs.* 70*l.*

——— the Marquis de Brunoy, 1777, with a Companion, entitled *Accords Flamands*, ... 11,000 *fs.* 440*l.*

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58. A Village Fête. The scene of festive hilarity is represented as passing in the enclosed court of a Flemish *guinguette*, where about sixty-five persons have assembled; of these nine are seated round a table on the left, from which an elderly man, leaning on his stick, has risen, and turned round, to look at a merry party, composed of three couple, dancing to the music of a hurdy-gurdy and bag-pipe, played by two men at the foot of a tree. About the centre, and close to the front, is a group of

three men and three females; one of the former, said to be intended for a portrait of the artist, is seated caressing his partner, while another is pulling his lass by the arm, to induce her to rise; a page stands near them. At the extremity of the court are two women holding a man, while several others are forcing a refractory one out at the door.

3 ft. by *4 ft.*—C.

Engraved by Le Bas, both in large and small, under the title of *Fête de Village.*

Collection of the Countess de Verrue, 1737. . 2400*fs.* 96*l.*

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59. The Companion. Representing the same subject, composed of about sixty-seven villagers, assembled in the open thoroughfare of a little hamlet. In the centre are five couple dancing in a ring, and one of the youths is gaily lifting his partner from the ground; beyond them are two musicians, one of whom, elevated on a high cask, plays a fiddle; the other, standing beneath him, blows a bag-pipe; to the left of these is a fond couple, sitting on a bank at the foot of a tree. On the same side, approaching the front, is a company of ten persons round a table; one of them is a woman, with a child in her arms, and holding another child by the hand. On the opposite side is a gentleman (with his back to the spectator) saluting three ladies; two other gentlemen are near them (these, no doubt, are intended to represent the artist and friends); beyond them is a page holding a horse. Two houses are on the left, and a church is in the distance. These are merely the outlines of the grouping of this excellent picture.

3 ft. by *4 ft.*—C.

Engraved by Le Bas, under the title of *Réjouissance Flamande.*

Collection of the Countess de Verrue, 1737. . 1250*fs.* 50*l.*

Sold together, in the collection of the Duc de Choiseul, 1772. . 37,400*fs.* 1496*l.*

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60. A Village Fête. The view offers, on the left, two cottages; from the farthest of these a boarded fence extends across two-thirds of the picture, in which enclosure are assem-

bled a multitude of peasants, partaking of the various recreations usual on such occasions. The centre is occupied by four couple dancing, and one of the men is lifting his partner from the ground, while a young musician, mounted on a cask near the house, keeps them in activity with the sound of a fiddle. In the centre of the fore-ground is represented the artist, with his hat in his hand; he is leading forward his daughter, attired in a blue silk dress; they are followed by two other young ladies, and a page with a dog. Towards the right is a woman leading off her husband; on the opposite side are two men and two women at table; one of the latter has a child in her arms, and two peasants stand behind her chair. Beyond this group is a confused number of both sexes, near the house; and by the side of the boarded fence is a large company at table. The opposite side opens over a fertile country. A truly-beautiful production. Signed and dated 1652.

2 ft. 7 *in.* by *3 ft.* 6 *in.*—C.

Collection of the Countess de Verrue, 1737. . 1250 *fs.* 50*l.*

——— M. de la Live de Jully, . 1769. . 6800 *fs.* 272*l.*

Now in the Louvre; valued by the Experts du Musée, in 1816, at 30,000 *fs.* 1200*l.*

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61. A large Landscape, animated with figures and cattle; amongst the latter is a cow, in front.

Collection of the Countess de Verrue, 1737. . 1664 *fs.* 66*l.*

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62. An Interior of a *Corps de Garde*, with a company of soldiers at cards, and warlike instruments in front. Dated 1642.

2 ft. 6 *in.* by *3 ft.* 9 *in.*—P.

Collection of M. Schonborn, . . . 1738. . 1700 *flo.* 154*l.*

Now in the Musée at Amsterdam.

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63. A View of a corn-field, with harvestmen reaping, and a group of six women and a man in front, taking their repast. A

church and some cottages, surrounded by trees, occupy the summit of the hill.

1 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—P.

Engraved by Le Bas, under the title of *Moisson; ou, Troisième Vue de Flandre.*

Collection of Chevalier La Roque, . 1745. . 250 *fs.* 10 *l.*
——— Castlemore, ... 1791. . 2396 *fs.* 96 *l.*

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64. A Landscape, with a château, and several peasants cleaning out a pond.

7½ *in.* by 9½ *in.*—P. Worth 60 *l.*

Engraved by Le Bas, under the title of *Le Château de Teniers.*

Collection of Chevalier La Roque, . 1745. . 220 *fs.* 9 *l.*

Now in the collection of Thomas Emmerson, Esq.

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65. A Peasant, teaching a pretty young Shepherdess to play on the pipe; she is sitting upon a bank on the fore-ground of a landscape, dressed in a gray *négligé* and a yellow petticoat, and wearing a straw hat with feathers; another man is seated at her feet, playing on a bag-pipe. The figures are large, and form the principal objects in the picture.

10 *in.* by 7¾ *in.*—Cop. Worth 130 *gs.*

Engraved by Le Bas.

Collection of the Duc d'Orléans, . 1749.
——— Gaignat, ... 1768. . 1680 *fs.* 67 *l.*
——— Duc de Praslin, . . 1793. . 2701 *fs.* 108 *l.*
——— Choiseul Praslin, . . 1808. . 1705 *fs.* 68 *l.*

Now in the collection of the Duchess de Berri, Paris.

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66. The Interior of a Room, with a company of peasants seated round a tub, partaking of a frugal repast of bread, cheese, and butter; one of them has a jug in one hand, and a glass,

full of liquor, in the other; a second party is near the chimney. Various utensils are distributed on the fore-ground.

1 *ft.* 9 *in.* by 2 *ft.* 6 *in.*—P.

Collection of the Marquis Brunoy, . 1749. . 3400 *fs.* 136*l.*

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67. The Miseries of War. A band of robbers in a farm house, pillaging its inhabitants. The principal group occupies the centre of the fore-ground, and represents a robber with a gun, standing in a threatening attitude over a peasant, who is on his knees before him; at the same instant his wife has just arrived in haste with a purse of money, which she holds out to the villain. Two others of the gang are binding a man; and a third is catching one that was about to escape. Others are employed in stripping the house of its provisions, or binding their prisoners. An excellent example.

1 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—P. Worth 250*l.*

Engraved by J. Tardieu.

Collection of the Count de Vence, . 1750. . 1110 *fs.* 44*l.*

Now in the collection of the Marquis of Bute, at Luton.

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68. Marauders pillaging Peasants. The view represents a village, into which a party of lawless banditti have entered, and are misusing and robbing the peaceful peasantry; amongst them may be observed an elderly man on his knees, imploring mercy of a thief, who stands over him with a gun, while a female with extended arms is endeavouring to deprecate his threats.

Engraved by Le Bas.

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69. A View on the Sea-shore. Close to the front is a group of four fishermen round a tub, out of which one of them is stooping to lift a fish; the two others appear to be in conversation; near them is a boy, emptying a basket of fish on the sands. At some distance off, on the left, are three more fishermen, and beyond them is a light-house erected, on a hill.

2 *ft.* $10\frac{5}{4}$ *in.* by 3 *ft.* $9\frac{1}{2}$ *in.*—C.

This admirable picture is finely engraved by Le Bas, under the title of *Les Pêcheurs Flamands;* and again by Hoerman.

Collection of the Count de Vence, . 1750.
(bought by Poulain) 950 *fs.* 38 *l.*
——— Walsh Porter, . . . 1810. . . . 610 *gs.*
——— John Humble, Esq. . 1812. . . . 430 *gs.*
Exhibited in the British Gallery in 1826 and 1827.
Now in the collection of His Majesty.

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70. An Interior, with six figures; two of them are seated at a little table in the middle, a third stands beyond them, filling his pipe; the nearest to the spectator is a jovial fellow, sitting on a three-legged stool, with a glass in one hand and a pipe in the other, apparently giving a toast; two others are at the fire, and a woman is quitting the room at a door on the opposite side.

1 *ft.* 2 *in.* by 1 *ft.* $4\frac{1}{4}$ *in.*—P.

Engraved by Le Bas, under the title of *Les Philosophes Bachiques.*

Collection of the Count de Vence, . 1750. . 363 *fs.* 15 *l.*
——— M. Danoot, . *Bruss.* 1829.(bt. in) 1750 *flo.* 159 *l.*
Imported by Mr. Buchanan, price . . . . . 300 *gs.*

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71. The Interior of a *Tabagie*, with two groups of boors; the nearest of which consists of five persons smoking and drinking; they are disposed round a tub, which serves as a table, amongst them, and in front, is an old man with a pipe in one hand and a large pitcher in the other. The second group, composed of six boors, is seen in the back of the room, on the opposite side, playing at cards.

1 *ft.* $2\frac{1}{2}$ *in.* by 1 *ft.* $11\frac{1}{2}$ *in.*—P.

Engraved by Chenu, under the title of *Les Amusements de Matelots.*

Collection of the Count de Vence, . 1750. . 400 *fs.* 16 *l.*
——— Verhulst, ... 1779. . 946 *flo.* 85 *l.*
——— Emler, ... 1809. . 2960 *fs.* 118 *l.*
——— Proley, ... 1787. . 2001 *fs.* 80 *l.*
——— Montaleau, ... 1802. . 3000 *fs.* 120 *l.*
——— Catelan, ... 1816. . 5700 *fs.* 228 *l.*

72. A Pair, representing Incantations. The subjects are composed of aged women and numerous grotesque objects.

$10\frac{1}{2}$ *in.* by $9\frac{1}{2}$ *in.*—P.

Engraved by Aliamet, under the titles of *Le Départ pour le Sabbat*, and *L'Arrivée.*

Collection of the Count de Vence, . 1750. . 500 *fs.* 20*l.*

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73. A Landscape, agreeably diversified with cottages and trees, and enlivened with figures.

10 *in.* by 13 *in.*—P.

Collection of the Count de Vence, . 1750. . 90 *fs.* 4*l.*

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74. A pretty young woman, seated, with a glass of wine in her hand, listening to the gallantry of an old fellow who sits by her side, with his right hand upon her shoulder; while, at the same time, an elderly female is watching their movements from an opening above. An excellent picture.

12 *in.* by 9 *in.*—P. *(oval.)* Worth 120*l.*

Engraved by Le Bas, under the title of *La Femme jalouse.*

Collection of the Count de Vence, . 1750.
(bought by De Gagny) 651 *fs.* 26*l.*
——— B. de Gagny, . . . 1776. . 1155 *fs.* 46*l.*
——— M. Beaujon, ... 1787. . 1822 *fs.* 73*l.*
——— La Borde Mereville, . 1802. . 802 *fs.* 32*l.*

Now in the collection of Edward Gray, Esq.

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75. The Water Doctor. An Interior, with five figures; amongst them is a doctor, seated at a table, with an open book in his right hand, and a urinal in the other, which he is examining with great attention; several books, bottles, and pots, are on the table.

10 *in.* by 1 *ft.* 1 *in.*—P.

Engraved under the title of *Le Médecin empirique.*

Collection of the Count de Vence, . 1750. . 500 *fs.* 20*l.*
——— Paignon Dinjonval, . 1821.
Bought *en bloc* by Mr. Emmerson.

Exhibited in the British Gallery in 1824, and then in the collection of Joseph Barchard, Esq.

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76. A Pair. One represents a man, seated before a chimney, filling his pipe; and another, near a wall, in the back-ground.

$8\frac{1}{4}$ *in.* by $6\frac{1}{4}$ *in.*—P.

Engraved by Le Bas, under the title of *Le Fumeur.*

Etched by Teniers.

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77. The Companion. A man working at an anvil.

$8\frac{1}{4}$ *in.* by $6\frac{1}{4}$ *in.*—P.

Engraved by Chenu, under the title of *Le Forgeron militaire.*

Collection of the Count de Vence, . 1750. . 330 *fs.* 13 *l.*

———— Mad. Bandeville, . . 1787.

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78. A pair. *Le Docteur Alchymiste.* The subject represents an old man, seated in an arm-chair, perusing a large book; a covered table stands before him, on which are a scull, a globe, and an hour-glass, &c. &c. Three of his workmen are seen in the back of the room.

$9\frac{1}{2}$ *in.* by 1 *ft.* 2 *in.*—P.

Engraved by Tardieu, under the above title.

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79. The Companion. Representing Teniers himself, sitting by the side of a lady, with a jug in one hand, and the other placed upon his fair companion's shoulder; the lady is dressed like a nun, and has a glass of wine in her hand. Three boors are on the opposite side, in the back of the room, near the fire.

Engraved by the same, called *Le Déjeûner Flamand.*

Collection of the Count de Vence, . 1750. (the pr.) 1200 *fs.* 48 *l.*

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80. A Pair. A Landscape, in which is introduced a huntsman, accompanied by his servant.

2 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—C.

There is a Print of a woody landscape, on the fore-ground of which are two sportsmen with a dog and gun, &c. Engraved by Major.

81. The Companion. A Landscape, with a woman and a man; the latter carrying a sack on his head.

They both came from the cabinet of M. Lanoy, Governor of Brussels.

Collection of the Count de Vence, . 1750.
(bought by B. de Gagny) 685 *fs.* 27*l.*
——— B. de Gagny, . . . 1776. . 1500 *fs.* 60*l.*

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82. A View on the Sea-shore. Two fishermen are standing ankle deep in the water, attending to their nets; and a third is in a boat, half of which only is seen. The right is occupied by some old buildings, a tower, and a beacon. A slight indication of a rainbow is seen in the sky.

1 *ft.* 10 *in.* by 1 *ft.* 4½ *in.*—C.

Engraved by Le Bas, under the title of *Les Pêcheurs.*

Collection of the Count de Vence, . 1750.
(bought by B. de Gagny) 1260 *fs.* 51*l.*
——— B. de Gagny, . . . 1776. . 4820 *fs.* 193*l.*

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83. *Hameau de Flandre.* A Landscape, with several figures and cattle; a group of three men are standing near a bridge, over a brook, on the farther side of which is a man driving three cows.

9¼ *in.* by 1 *ft.* 1½ *in.*—P.

Engraved by Bassan, under the above title.

Collection of the Count de Vence, . 1750. . 165 *fs.* 6*l.* 10*s.*

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84. Latona and the Carian Peasants. Painted in the manner of Rubens.

1 *ft.* by 1 *ft.* 3 *in.*—C.

Engraved by Le Mire, entitled *Latone vengée.*

Collection of the Count de Vence, . 1750. . 255 *fs.* 10*l.*

85. *Le Fumeur.* Two peasants in a room; one of them, who is smoking his pipe, is seated in front, near a boarded partition.

$6\frac{1}{2}$ *in.* by $4\frac{1}{2}$ *in.*—C.

Engraved by Chenu.

Collection of the Count de Vence, . 1750. . 80*fs.* 3*l.* 15*s.*

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86. An Old Man standing at a table, weighing gold; and an old woman, seated on the farther side, counting it.

$7\frac{5}{4}$ *in.* by 6 *in.*—P.

Engraved by Bassan, under the title of *Les Plaisirs des Vieillards.*

Collection of the Count de Vence, . 1750. . 66*fs.* 2*l.* 15*s.*

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87. A Pair. One represents an Old Man on his knees, with a rosary in one hand and his hat in the other.

$4\frac{5}{4}$ *in.* by 4 *in.*—P.

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88. The Companion. An Old Woman, seated.

Engraved by Teniers; Watelet; and Bassan.

Collection of the Count de Vence, . 1750. . 140*fs.* 5*l.* 12*s.*

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89. A Landscape, with cottages and figures.

5 *in.* by 10 *in.*—P.

Engraved by Surugue, under the title of *Les Paysans Hollandais revenant des Champs.*

Collection of the Count de Vence, . 1750. . 88*fs.* 3*l.* 10*s.*

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90. A Pair. Portraits of Teniers and his Wife.

$6\frac{1}{2}$ *in.* by 5 *in. (oval.)*

Engraved by Chenu.

Collection of the Count de Vence, . 1750. . 30*fs.* 1*l.* 4*s.*

91. The Angel appearing to the Shepherds. A *pasticcio*, in the manner of Bassan.

1 *ft.* 4 *in.* by 1 *ft.* 7 *in.*—C.

Engraved by Chenu.

Collection of the Count de Vence, . 1750. . 80 *fs.* 3*l.* 5*s.*

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92. A Pair. Bust Portraits of Teniers and his Wife. The size of life.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—C.

Engraved by Michel.

Collection of the Count de Vence, . 1750. . 30 *fs.* 1*l.* 4*s.*

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93. Bowl Players. A company of sixteen villagers, assembled in front of a country ale-house; eight of them appear to be engaged at bowls; four of the players are on the left, one of whom, in a blue jacket, is about to throw at the mark, near which stands a man in his shirt, with his back to the spectator; the remaining three are near, looking on. Close to the door of the house is a social party of six, disposed at table; at some distance, on the opposite side, is a merry company, entering the court.

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94. The Companion. Villagers merry-making. A Landscape, with two cottages on the right, in front of which is a company of twenty-four villagers, partaking of their various rustic recreations. A couple are dancing to the sound of a bag-pipe, played by a man standing on a tub, near the entrance to the court, at which is a peasant embracing a female. On the same side, and close to the front, are two men and women. On the opposite side stands an old man, in a yellow jacket; behind whom are a pig and some tubs.

9$\frac{3}{4}$ *in.* by 14 *in.*—P. Worth 300 *gs.* the pair.

Collection of M. Selle, ... 1761. 1381 *fs.* 55*l.*

Now in the collection of the Dowager Lady Stuart.

95. A Village Fête, near some houses. On the right is an open country, diversified with hills, trees, and a river, and terminated by mountains. Described as a fine, clear, and silvery-toned picture.

2 *ft.* by 2 *ft.* 6 *in.*—C.

Collection of M. Selle, ... 1761. 1814 *fs.* 72 *l.* 10 *s.*

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96. A large picture, representing a View of the Town-Hall and Great Square at Antwerp, during a procession of the different companies and corporate bodies of the city, habited in their costumes, and the insignia of their trades, &c. &c.

This picture is mentioned by Descamps as being of the first order and excellence, both in size and quality; it was painted in 1643, for the company of cross-bow men, and was sold by them in 1750, with a picture of Mars and Venus, by Rubens, for the sum of 5000 *flo.*, about 450 *l.* It was subsequently in the possession of the Landgrave of Hesse. This is probably the picture which was removed from the Hesse-Cassel gallery by the French, during the war, and became the property of Josephine, at Malmaison, and in 1815 was purchased by the Emperor of Russia, with many other fine pictures from the same collection.

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97. The Card-Players. An Interior, with a company of five artisans, three of whom are seated near a tub, with a board across it forming a table; the nearest one to the spectator wears a smock-frock and a slouched hat; he is looking attentively at his cards. Opposite to him sits an old fellow with a gray beard, and a white cap on his head; a jug and pipe are in his hands. On his left is seated the second player, who is in the act of turning his head, apparently to consult a man leaning on his shoulder. The fifth person stands near them, filling his pipe. Two other figures are seen in the back of the room, at a fire.

1 *ft.* $2\frac{1}{4}$ *in.* by 1 *ft.* 7 *in.*—P.

Engraved by Baron. Teniers has etched a similar composition.

Collection of Dr. Mead, ... 1771.

98. The Discovery of Calisto at the Bath of Diana. A *pasticcio*, in the manner of Titian.

1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*

Collection of Mad. Regaus, . *Bruss.* 1775. . 360 *flo.* 32*l.*

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99. The Interior of a Room. Among the several artisans who are seen regaling, is a jovial fellow, seated on a tub, playing on a bag-pipe.

2 *ft.* by 1 *ft.* 8 *in.*

Collection at the Maison du Roi, *Bruss.* 1786. . 305 *flo.* 27*l.*

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100. A Landscape, exhibited under the pleasing aspect of harvest-time, with numbers of peasants occupied in agricultural labours.

3 *ft.* 5 *in.* by 5 *ft.* 4 *in.*—C.

Collection of M. Horion, . *Bruss.* 1788. . 1520 *flo.* 137*l.*

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101. A Landscape, animated with a number of figures.

3 *ft.* 7 *in.* by 5 *ft.* 4 *in.*—C.

Collection of M. Horion, . . . 1788. . 1210 *flo.* 109*l.*

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102. The Interior of a *Cabaret*, with two boors seated in front; one of whom, dressed in a white frock and cap, is filling a pipe, while his companion, sitting opposite to him, is smoking; a low stool, with a pot of embers and a paper of tobacco on it, stands near them. In the back of the room are four peasants, round a fire. A tub and some pans are in a corner, in front.

1 *ft.* by 1 *ft.* 8 *in.*—P.

Engraved in the Musée Français, by Dupreel and Boutoir.

Taken from the Louvre in 1815.

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103. Card-Players. The Interior of a *cabaret*, with a company of five artisans assembled round a little table in front; two of them are seated at cards; a third stands behind the back of one of the players, looking over his hand. Near this group, in the right side, is the landlord, with his back to the

spectator, scoring up the reckoning. Beyond a partition, which extends across two-thirds of the room, is a man with a jug in his hand, quitting at a side door. Dated 1650.

1 *ft.* 5½ *in.* by 2 *ft.* 1¼ *in.*—P. Worth 400 *gs.*

Engraved in the Musée Français, by Guttenberg.

Removed from the Louvre in 1815, and restored to the King of Sardinia.

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104. The Game of Odd or Even. A company of three artisans and a female, around a table; one of the former, wearing a yellow jacket with gray sleeves, and a slouched drab hat, sits on a tub, looking at a comrade, who leans on the opposite side of the table, holding out his clenched hand, for his adversary to guess its contents. Beyond this group are a woman quitting the room, and a peasant, with his back to the spectator. A number of villagers, playing at some game, are in the back of the apartment.

1 *ft.* 5½ *in.* by 2 *ft.* 1¼ *in.*—P. Worth 400 *gs.*

This and the preceding picture are of the choicest quality; they were removed from the Louvre in 1815.

Now in the royal collection at Turin.

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105. Portrait of an Old Man, with a bushy beard. The face is seen in nearly a front view; the dress is composed of a cloak bordered with fur, from under which the hand (wearing a glove, and holding another in it) appears; a hairy cap covers the head.

8 *in.* by 6 *in.*—P.

Engraved in the Musée Français, by Gandolfi.

Valued by the Experts du Musée, in 1816, at . 500 *fs.* 20*l.*

Now in the Louvre.

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106. A Landscape, with two cottages on the right; at the door of the nearest one is seen a woman, towards whom a man and a woman are approaching from the front-ground. A man wheeling a barrow, and a dog, are also on the fore-ground.

6½ *in.* by 8 *in.*—P.

Engraved in the Musée Français.

Taken from the Louvre by the allies, in 1815, and restored to the palace at Turin.

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107. The Interior of an *Estaminet*, with a company of four men and a woman disposed round a cask, with a board on it, serving for a table; two of the former (one of whom is seated on a tub, the other on a chair) are engaged at cards; the woman, with a jug in her hand, sits on the farther side of the table, and a man stands behind her chair, leaning on its back; the landlord, at the same time, is scoring up the reckoning. In the back of the room, on the opposite side, are nine figures, consisting of two women seated, three children, and four men. A large dog sits on the front-ground.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P.

Engraved in the Musée Français.

Valued by the Experts du Musée, in 1816, at 25,000 *fs.* 1000*l.*

Now in the Louvre.

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108. A Pair. One represents a Village Surgeon.

Engraved by Daullé, under the title of *Le Chirurgien de Campagne.*

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109. The Companion. A Flemish Repast.

1 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—P.

Engraved under the title of *Le Repas Flamand.*

Collection of M. Pielhon, . . . 1763. . 1200 *fs.* 48*l.*

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110. A Village *Kermiss.* Among the numerous assemblage of peasantry is a large company, enjoying the pleasures of the table; the lively scene is distributed throughout a beautiful landscape.

2 *ft.* 11 *in.* by 4 *ft.*—C.

Collection of M. Lormier, . *Hague*, 1763. . 2230 *flo.* 202*l.*

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111. An Interior, with boors merry-making.

2 *ft.* $1\frac{1}{4}$ *in.* by 2 *ft.* $4\frac{1}{2}$ *in.*—C.

Collection of M. Lormier, . . . 1763. . 960 *flo.* 87*l.*

112. A Village Scene, with a company of peasants in front, feasting, &c.

2 *ft.* 1½ *in.* by 2 *ft.* 9¾ *in.*—C.

Collection of M. Lormier, . . . 1763. . 760 *flo.* 69 *l.*

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113. An Interior, with a music party, among whom is a huntsman, with dogs.

1 *ft.* 9 *in.* by 2 *ft.* 6 *in.*—P.

Collection of M. Lormier, . . . 1763. . 1225 *flo.* 110 *l.*

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114. An Interior, with boors at cards.

1 *ft.* 3½ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Lormier, . . . 1763. . 560 *flo.* 50 *l.*

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115. The Interior of a Cottage, with several figures, among whom is a woman sleeping.

1 *ft.* 5½ *in.* by 2 *ft.*

Collection of M. Lormier, . *Hague*, 1763. . 290 *flo.* 26 *l.*

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116. An Interior, with a man and two women at table; one of the latter is drinking a glass of liquor.

2 *ft.* 3 *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Lormier, . . . 1763. . 825 *flo.* 74 *l.*

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117. Boors at Cards. The Interior of a *cabaret*, with a company of seven persons disposed round a table, placed on the right; one of them is an old man, wearing a white cap and a dark dress; he is seated examining his cards; while a woman, in a blue jacket and black skirt, stands behind him, leaning on the back of his chair. His adversary sits on a tub opposite, delighted with his cards; a third boor is seated on the farther side of the table, with his pipe and pot; and the remaining three are looking on. A large pitcher stands on the ground, and a cloak and hat lie on a table at the side. A dog, an earthen pan, and a billet of wood, are close to the front; and in a remote part of the room are several persons near a fire, drinking

and smoking. Signed and dated 1645. This admirable picture is painted in the artist's most esteemed manner.

1 *ft.* 10½ *in.* by 2 *ft.* 6 *in.*—P. Worth 500*l.*

Collection of Mad. Backer, *Leyden*, 1766. . 2020 *flo.* 182*l.*

Now in the collection of Peter Rainier, Esq.

A picture, representing the same subject as the preceding, was sold in the collection of Richard Walker, Esq., in 1803, for 290 *gs.*

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118. The Interior of a *Cabaret*, in the fore-ground of which is a group of four boors at table, amusing themselves with cards; two others are standing near, looking on; also a woman, who is leaning on the back of a chair. Two other figures are seen in the back-ground, near a fire.

1 *ft.* 10 *in.* by 2 *ft.* 3¾ *in.*

Collection of Mad. Backer, *Leyden*, 1766. . 2080 *flo.* 187*l.*

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119. A Landscape, in the fore-ground of which is introduced a sportsman carrying a gun, and in the distance is seen a smith's shop.

1 *ft.* 9 *in.* by 2 *ft.* 5 *in.*—P.

Collection of Prince Rubempre, *Bruss.* 1765. . 500 *flo.* 45*l.*

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120. A Pair. Landscape, with boors, &c. merry-making.

1 *ft.* 4 *in.* by 2 *ft.* 11 *in.*—C.

Collection of Prince Rubempre, . 1765. . 1910 *flo.* 172*l.*

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121. The Seasons, represented by a series of four pictures, each composed of several figures, occupied in pursuits of husbandry suited to each quarter of the year. These are excellent examples of the artist's skill in *pasticcio*, in the manner of Bassan.

8 *in.* by 1 *ft.* 1 *in.*

Engraved in the Leopold Gallery.

Collection of Francolet, . . *Bruss.* 1764. . 800 *flo.* 72*l.*

Sold by Mr. Christie, ... 1820. . . . . 126 *gs.*

122. A Pair. One represents the Triumph of Venus. The goddess is recumbent, asleep on some crimson drapery, in a car drawn through the sea by doves, and attended by tritons, nereides, and cupids, sportively playing around her; one of the latter is descending to place a wreath of flowers on her head, while others are sporting in the air and on the water. This is a brilliantly-coloured picture.

10 *in.* by 1 *ft.* 1½ *in.*—Cop.

Sale of M. Danoot, *Brussels*, 1829. Withdrawn at 1750 *flo.* 159*l.*
Now in the possession of Mr. Buchanan.

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123. The Companion. Neptune, with Amphitrite, in his car, accompanied by nymyhs, tritons, and cupids. Painted in the manner of Rubens.

Collection of Gaillard de Gagny, . 1762. . 990 *fs.* 40*l.*
——— B. de Gagny (separately), 1776. . 1700 *fs.* 68*l.*
Collection of John Webb, Esq. . . 1821. . . . . 50 *gs.*

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124. A View in the environs of Malines, exhibiting an agreeable landscape, diversified with cottages, trees, and enlivened with figures and cattle. A woman is seen milking a cow, and apparently talking to a man, who is leaning upon a stick; four cows and two sheep form a group; and near them are two men and a dog.

2 *ft.* 6 *in.* by 3 *ft.* 8 *in.*—C.

Collection of Pielhon, ... 1763. . 1350 *fs.* 54*l.*

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125. A View of a Village in Flanders. Two groups of peasants are drinking and dancing, in front of some houses. The company consists of fifty figures, of about twelve inches proportion; these occupy the fore-ground; thirty more are in the distance. Painted in the year 1648.

3 *ft.* 4 *in.* by 5 *ft.* 2 *in.*—C.

Collection of Prince Rubempre, *Bruss.* 1765. . 4130 *flo.* 372*l.*

126. The Interior of a *Corps de Garde*, with a group of figures round a table, gaming. A great variety of warlike instruments, &c., are in the fore-ground.

1 *ft.* 10 *in.* by 2 *ft.* 11 *in.*—P.

Collection of Prince Rubempre, . . 1765. . 1540 *flo.* 139 *l.*

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127. A Landscape, with cottages on the farther side of a large hill. Three men are in front; two of them are standing with sticks in their hands, talking to the third, who is seated on a bank, with a stick by his side, and a dog near him.

5¼ *in.* by 7¼ *in.*—P.

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128. The Companion. A Landscape, with cottages. In the fore-ground are three men; two of them standing, leaning upon sticks, are conversing with the third, who is seated with a stick in his hand; at a little distance from these is another man; and near one of the houses, a fifth, with reeds under his arm. A woman is seen at the door.

Engraved by Le Bas, under the titles of *Le Jour naissant*, and *La Fin du Jour*.

Collection of M. Aved, ... 1766.

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129. A Village Merry-making. The company consists of about thirty-four persons; some dancing, others talking, and the rest at table, under a straw shed. The scene lies in a large court, separated from a house by a partition of boards.

3 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C.

There is a print, corresponding with this description, engraved by Surrugue.

Collection of M. Julienne, . . . 1767. . 4900 *fs.* 196 *l.*

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130. A Village Wedding. The jovial company are assembled in front of a country ale-house; on one side are seen numerous figures, regaling at a table; and near them several groups, engaged in conversation; another party is dancing to the music of a bag-pipe and a flageolet; one of the company,

overcome with good cheer, is seated, leaning his head on a cask; several pots and saucepans, of various descriptions, and a dog, gnawing a bone, form a group in this part of the picture; on the same side, but at some distance, are five figures; and still farther is seen a church, on an eminence. The composition contains, in the whole, about sixty-seven figures. Dated 1650.

2 ft. $4\frac{1}{2}$ *in.* by *3 ft. 3 in.*—C.

Collection of M. Julienne, . . . 1767. . 7200 *fs.* 288 *l.*

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131. A Village Holiday. The view offers a large open space, terminated by houses, with a gate in the middle, which opens to the country. About seventy-nine figures are dispersed, in various groups, throughout the piece; some dancing, others drinking, smoking, &c. Several ducks are seen in a large piece of water, and some poultry near the banks.

1 ft. $5\frac{1}{2}$ *in.* by *2 ft.* $10\frac{3}{4}$ *in.*—C.

Collection of M. Julienne, . . . 1767. . 1542 *fs.* 62 *l.*

———— the Duke de la Vallière, 1781. . 2725 *fs.* 109 *l.*

This was sold, with a Companion, in the collection of Prince Rubempre.

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132. A Landscape, with a large tree near a farm-house, and five figures drinking, and playing at cards; a woman is entering at the door of the house, near which are a man and a dog. Various utensils are distributed about the fore-ground.

1 ft. $4\frac{1}{4}$ *in.* by *1 ft. 2 in.*—P.

Collection of M. Julienne, ... 1767. . 381 *fs.* 15 *l.*

———— the Duke de la Vallière, 1781.

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133. A View of the Artist's Château, and other houses, surrounded by water, avenues of trees, and a meadow, with cattle in it; a thatched house stands in front, at the door of which is a woman; near her is a man feeding poultry. The figures are about seven inches proportion.

2 ft. 3 in. by *5 ft. 6 in.*—C.

Collection of M. Julienne, . . . 1767. . 900 *fs.* 36 *l.*

134. Eve presenting Adam with the forbidden Fruit in the Garden of Eden. The place abounds with every variety of fruit, and numerous birds and beasts. Dated 1679.

1 *ft.* 10 *in.* by 2 *ft.* 6 *in.*—Cop.

Engraved by Le Bas.

Collection of M. Julienne, . . . 1767. . 800 *fs.* 32*l.*

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135. The industrious Housewife. A woman, in a red corset, cleaning a pot upon a tub, and a man looking at her, from a window. Some fish, and a variety of utensils, complete the composition.

1 *ft.* 4 *in.* by 1 *ft.*—P.

Collection of M. Julienne, . . . 1767.
——— M. Nyert, ... 1772. . 1220 *fs.* 49*l.*
——— Prince de Conti, . . 1777. . 5001 *fs.* 200*l.*
——— Count de Merle, . . 1784. . 4802 *fs.* 192*l.*
——— M. Noir de Breuil, . 1821. . 4550 *fs.* 182*l.*

Now in the collection of Sir Simon Clarke, Bart.

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136. The Interior of a Country Inn, with fourteen figures; a group, composed of eight, are on the left of the room; two of them are at cards, and six others are near the chimney, in the back of the apartment.

1 *ft.* $9\frac{3}{4}$ *in.* by 2 *ft.* $4\frac{1}{4}$ *in.*—C.

Collection of M. Julienne, . . . 1767. . 2000 *fs.* 80*l.*

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137. A Village Fête. On the right, and near some trees, is a large assemblage of peasants, forming in some measure two lines, but uniting in the distance; it consists of about ninety-four figures, divided into various groups. On the other side are four fires, with brass caldrons on them, to which two men, with large sticks, and a woman, are attending; farther are six casks, and a man near a thatched hovel; and a little higher, several persons eating and drinking. The artist and his family form a distinct group; and at a little distance from them, on the left, is a pedlar, with toys. A city is seen in the extreme distance.

This picture contains upwards of one hundred and fifty figures, Dated 1646.

2 ft. 8 *in.* by *3 ft.* 9 *in.*—C.

Collection of M. de Gaignat, . . . 1768. . 18,030 *fs.* 721*l.*

———— M. de Calonne, *Lond.* 1795. . . . . 700 *gs.*

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138. Villagers merry-making. The company consists of nine persons, among whom is a couple dancing to the sound of a bag-pipe, played by an old man in a green dress, standing about the middle of the front-ground, and near a form, on which are a cloth and a jug. A cottage is on the left, in the front of which are five peasants, among whom is a man caressing a female, while sitting by her side; the hostess stands at the door.

$5\frac{1}{2}$ *in.* by 10 *in.*—Cop. Worth 150*l.*

Engraved by Le Bas, under the title of *La Septième Vue de Flandre.*

Collection of M. de Gaignat, . . . 1768. . 671 *fs.* 27*l.*

Subsequently in the collection of the Duke de Cossé, and now in the Louvre.

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139. The Interior of a Hermitage, formed in a rock, in which are seen St. Francis, occupied reading a book to a brother of the Order, who is near him; on the fore-ground are scattered a variety of vegetables, the humble food of the eremite.

1 *ft.* 1 *in.* by 11 *in.*—P.

Collection of M. Mariette, . . . 1775. . 696 *fs.* 28*l.*

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140. Christ crowned with Thorns. The Interior of a guard-room, in which is represented the suffering Saviour, seated, with his hands bound, and naked to the waist; he is surrounded by five soldiers, one of whom is forcing a crown of thorns on his head; a second, bowing the knee before him, offers him a reed for a sceptre; while a third points at him the finger of derision; the remaining two stand by with spears in their hands, looking on. Within an adjoining room are seen four soldiers, around a fire.

1 *ft.* 9 *in.* by 2 *ft.* 4 *in.*—Cop.

Etched in the small collection of Le Brun.

Collection at Paris, ... 1809. . 8150 *fs.* 326*l.*

141. The Alchymist. A laboratory, well furnished with crucibles, retorts, and other chemical apparatus, in which a venerable operator, clothed in a gray robe and cap bordered with fur, is sitting on a stool, before a furnace, blowing under a crucible; he is attended by a youth, who sits on his right, with a bottle in his hand; two other assistants are at work on the farther side of the shop. Dated 1649. This is a picture of the rarest excellence of its kind.

1 *ft.* 4 *in.* by 1 *ft.* 8½ *in.* Worth 500*l.*

Engraved by Le Bas; Fitler; and anonymous.

Collection of M. de la Live de Jully, 1769. . 3500*fs.* 140*l.*
——— the Marquis d'Albert, . 1788. . 3900*fs.* 156*l.*
——— M. Destouches,. . . 1794.
——— the Duke d'Orléans, . 1798. Valued at 150*l.*

Now in the Bridewater collection.

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142. The Temptation of St. Anthony. The saint is represented kneeling in his cell, with his hands clasped together, and his countenance animated with terror; around him are a variety of fleeting forms and grotesque objects. A little stream of water falls from a spout, in the front, near which are a jug and a cup, and, on the farther side of the entrance to the cell, is seen a monk, receiving food from a raven.

10 *in.* by 13½ *in.*—P.

A picture, corresponding with this description, was sold in the

Collection of M. Braamcamp, . . 1771. . 255*flo.* 22*l.* 10*s.*
——— the Duke de la Vallière, 1781. . 1200*fs.* 48*l.*

Now in the collection of the Earl of Essex.

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143. The Temptation of St. Anthony. The venerable saint kneels before a table, formed of earth, on which are a scull, a book, and a pitcher; his attention is diverted from contemplation by an apparition in the form of a boor; while a number of grotesque objects, by his side, are performing a variety of antics; and a group of fantastical creatures, in front, add to the drollery of the scene. A clear and good performance.

1 *ft.* by 9¼ *in.*—P. Worth 80 *gs.*

Now in the Musée at Amsterdam.

144. A pleasing Landscape. A woman, with a child in her lap, is seated in front of a cottage, apparently talking to a man, who has brought her some vegetables, which are lying on the ground; several pots, kettles, tubs, &c., are near the house; more remote are other figures. A village, and some hills, are in the distance.

2 *ft.* 1 *in.* by 3 *ft.*—C.

Collection of M. Braamcamp, . . 1771. . 2100 *flo.* 189 *l.*

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145. A *Corps de Garde.* The principal figure in the picture is a youth, dressed in green; he is in the act of hanging up a pair of pistols in holsters; farther in the room, and before a chimney, are several other figures, warming themselves and playing at cards; a woman is entering at a side-door, with a plate in her hand. A number of helmets, cuirasses, and military implements, and a buff saddle, add to the beauty of the fore-ground. Dated 1647.

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—Cop.

Collection of V. Locquet, (separately) *Amst.* 1783. 1100 *flo.* 99 *l.*
——— Van Leyden, . . . 1804. . 3100 *fs.* 124 *l.*
——— Mr. Christie, . . . 1819. . . . 265 *gs.*
——— Mr. Christie, . . . 1820. . . . 155 *gs.*
——— M. Lapeyrière, . . . 1825. 12,999 *fs.* 520 *gs.*
——— Joseph Barchard, Esq. 1826. . . . . 385 *gs.*

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146. The Companion, representing a similar subject. In the centre of the room is a youth, habited in a pale brown dress with yellow sleeves, stooping and beating a drum; amidst a variety of armour and military weapons, placed on each side, is a complete suit of armour, hanging on a stand; there are also a scarlet velvet saddle, and a mortar, on a carriage. In a retired part of the room are four soldiers, round a table; and two others quitting at an arched door. This is an excellent example of the master. Dated 1652.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—Cop. Worth 300 *l.*

Collection of M. Braamcamp, (the pair) 1771. . 1765*flo.* 160*l.*
——— M. Van Locquet, (singly) 1783. . 735*flo.* 66*l.*
——— M. du Boss, ... 1500*fs.* 60*l.*
Now in the collection of M. Six Van Hillegom, at Amsterdam.

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147. An Interior. Three peasants are smoking and drinking round a tub, with a pot and a glass of beer on it; and others are at cards in the back of the room.

1 *ft.* 3½ *in.* by 1 *ft.* 2½ *in.*—P. Worth 150 *gs.*

Collection of M. Braamcamp, . . 1771.
Now in the collection of the Duchess de Berri.

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148. A Landscape, with cottages, and peasants playing at bowls.

1 *ft.* 2 *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Braamcamp, . . 1771. . 740*flo.* 67*l.*
——— M. St. Victor, . . . 1822. . 2920*fs.* 117*l.*

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149. A Village Fête. On the left are two *cabarets*, with a flag flying at one of the windows; a man is mounted upon a tub, under a tree, in the middle, playing on the hurdy-gurdy, to the music of which a young couple are dancing; behind them are numerous persons drinking and smoking. The city of Antwerp is seen in the distance.

10 *in.* by 1 *ft.* 1½ *in.*—P.

Collection of the Duke de Choiseul, . 1772. . 1531*fs.* 61*l.*

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150. A Pair. One represents a man writing upon a table, covered with a green carpet.

6 *in.* by 5 *in.*—P.

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151. The Companion. An old woman counting her money.

Collection of the Duke de Choiseul, 1772. . 160*fs.* 6*l.* 10*s.*

There is an etching, by C. Boel, of an old woman weighing money at a table.

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152. A Pair. One is a View of a village in Flanders, with a company of nine peasants in the fore-ground, playing at bowls;

six of them are on the right, and three stand near the mark; one of the latter has his hands behind him; beyond them is a road leading to the village, near which are several other figures.

1 *ft.* 2 *in.* by 1 *ft.* 11 *in.*—P.

Engraved by Le Bas, under the title of *Jeu de Boule;* or *Quatrième Vue de Flandre.*

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153. The Companion. A Landscape, with a large pond in the front; four men are round a tub on its bank, and two others are in the water, drawing their nets. A farm-house and some cattle are seen upon an eminence, on the other side of the water; and the city of Antwerp rises in the distance.

The pair are engraved by Le Bas, Nos. 35 and 37 of the Choiseul collection.

Collection of the Duke de Choiseul,	1772.	5600 *fs.*	224*l.*
——— Prince de Conti, (bt. in)	1777.	7200 *fs.*	288*l.*
——— Prince de Conti,	1779.	4500 *fs.*	180*l.*
——— Marquis de Pange,	1781.	5004 *fs.*	200*l.*

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154. A Landscape, with three cottages, situate among sand hills. On a road, in front, is a man wheeling a barrow towards a cottage; near the door of which are five peasants; a sixth is entering the house; a man and a dog are on the right.

6½ *in.* by 10 *in.*—P.

Engraved No. 36.

Collection of Choiseul,	1772.	800 *fs.*	32*l.*
——— Prince de Conti,	1777.	901 *fs.*	36*l.*

Again, with a companion, Destouches, 1794.

Again, separately, ——Trumbull, Esq.	1795.		20*l.*
Collection of Grand Pré,	1809.	600 *fs.*	24*l.*

Now in the collection of Lord Farnborough.

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155. A Landscape, with three peasants on a road in front, which leads between hills to a cottage; one of them has a hawk on his hand, and is followed by a boy with two dogs.

6 *in.* by 8 *in.*—P.

Engraved No. 85.

Collection of Choiseul,	1772.	500 *fs.*	20*l.*
——— Prince de Conti,	1777.	550 *fs.*	22*l.*

156. A Village Fête. A composition, consisting of about eighteen figures, two of which are dancing to the sound of a bag-pipe, played by an old fellow, mounted on a tub; very near this group are a man and a woman, with their backs to the spectator, sitting upon a stool; near a cottage are two men, looking at the dancers, and a couple sitting at their side, courting; a peasant stands in the front; and three thatched cottages, which occupy about half the picture, form the back-ground. On the other side are a goat, a brass can, and an earthen crock; beyond these, the eye looks over the distant country.

4 *ft.* 3 *in.* by 5 *ft.* 6 *in.*—C.

Engraved by Godefroy, under the title of *La Fête du Hameau.*

Collection of M. Van Loo, . . .	1772. .	6000 *fs.*	240 *l.*
——— M. Le Brun, . . .	1791. .	5800 *fs.*	232 *l.*

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157. An Interior, with a company of six figures; one of them is seated at a little table, with a pot of embers on it.

11 *in.* by 8 *in.*—P.

Collection of M. Van Loo, . . .	1772. .	900 *fs.*	36 *l.*

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158. The Muscle-Seller. He is represented with his barrow, stopping before a house, from which a man and a woman are coming, to buy some of his shell-fish.

7½ *in.* by 11 *in.*—P.

Collection of M. Van Loo, . . .	1772. .	802 *fs.*	32 *l.*

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159. A *Guinguette*, or Flemish Tea-Gardens, with an assemblage of more than twenty persons dancing, feasting, &c.; and an old fellow, mounted upon a tub, playing on the hurdy-gurdy. The distance terminates with a group of trees, and the steeple of a church.

1 *ft.* 4½ *in.* by 2 *ft.*

Collection of M. Lempereur, . .	1773.	8040 *fs.*	321 *l.* 10 *s.*
——— M. Dubarri, . . .	1777.	6500 *fs.*	260 *l.*

160. A Pair. A Landscape, with a thatched cottage, near which are four peasants, in conversation; one of whom is angling. The distance terminates with a pleasing country.

8 *in.* by $6\frac{1}{2}$ *in.*—P.

Engraved by Le Mire, and etched by Teniers, entitled, *L'Etang du Château de Teniers.*

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161. The Companion. A Landscape, with boors talking together. The second plan is occupied by a château, with towers, opposed in effect to a rainy sky.

Collection of M. Lempereur, . . 1773. . 2029 *fs.* 81*l.*

Now in the collection of William Wills, Esq.

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162. The Interior of a Grange. A woman, in a red jacket and a blue apron, is standing near the edge of a well, with an earthen pot in her hand; a boy is at her side, and at a little distance from her, on the same line, are seven sheep; beyond them are a goat and a dog; and still farther is a man, standing by the side of a woman, who is seated, with a brass pot in her hand, ready to milk a cow; near which are two other cows.

2 *ft.* by 2 *ft.* 10 *in.*—Cop.

Collection of the Count Dubarri, . 1774. . 6000 *fs.* 240*l.*

——— M. Le Bœuf, . . . 1782. . 6000 *fs.* 240*l.*

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163. A View on the Sea-shore, with nineteen figures, variously occupied; amongst them is a woman, taking a fish from a basket, which a man has just turned over to empty it on the ground. A tower, the entrance of a city, and some houses, are seen in the distance.

9 *in.* by 1 *ft.* 1 *in.*—P.

Collection of the Count Dubarri, . . 1774. . 582 *fs.* 23*l.*

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164. Bowl-Players. View of a hamlet, consisting of four cottages. A company of eight peasants are assembled in the fore-ground, playing at bowls; five of them are on the left;

the others are on the opposite side. At a little distance from them are a woman, at the door of a cottage, and a man approaching it; and still farther are three other figures.

1 *ft.* 0$\frac{5}{4}$ *in.* by 1 *ft.* 5 *in.*—P.

Engraved by Godefroy, under the title of *Amusements du Brabant.*

Collection of the Count Dubarri, . 1774. . 1260 *fs.* 50*l.*

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165. The Flight into Egypt, by moonlight. A composition of four figures.

9 *in.* by 1 *ft.*—P.

Collection of the Duke of St. Aignan, 1776. . 510 *fs.* 20*l.*

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166. The Flight into Egypt. The Virgin and Child, with St. Joseph, are in a passage-boat, in which there are two women, a cow, and five sheep; Joseph is pulling the ass on board, and a boy is beating it.

7 *in.* by 9 *in.*

Engraved by C. Weibtrod.

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167. Three Boors round a fire, enjoying their pipes; the nearest of them is seated on a tub, close to the jam of the chimney, with his back to the spectator; a second sits on a stool, filling his pipe from a paper of tobacco, placed on a cask, at the side of which stands a pitcher; the remaining one stands with his back to the fire, smoking his pipe; there is a fourth peasant, in a retired part of the room. A little *bijou* of the master, for its precious quality.

8$\frac{1}{2}$ *in.* by 7$\frac{1}{2}$ *in.*—P.

Collection of M. La Prade, . . . 1776. . 1800 *fs.* 72*l.*
——— Randon de Boisset, . 1777. . 1800 *fs.* 72*l.*
——— M. de Clene, . . . 1786. . 3301 *fs.* 132*l.*
——— M. Destouches, . . 1794.
——— M. St. Victor, . . . 1822. . 5800 *fs.* 232*l.*

Now in the possession of the Chevalier Claussins.

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168. A Pair. One is a View in front of a house, at the door of which are a woman and a man, seated near a well,

opening muscles; another man is also seated, with both his hands resting on a stick; and a shepherd, watching his flock, is seen upon an elevation in the distance.—*See No.* 158, *p.* 303.

8 *in.* by 11 *in.*—P.

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169. The Companion. A Landscape, with five figures; amongst whom is a gipsy-woman, telling a peasant his fortune. The back-ground is composed of trees, a château, and some water.

Collection of M. La Prade, . . . 1776. . 1220 *fs.* 49*l.*

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170. A Village Ale-House, before which are assembled about twenty-three persons. The scene lies in the court of a house, near which, in a corner, is a large group of figures, seated round a table, regaling; one of them, with a large glass of beer in his hand, appears to have just risen, and to be bidding adieu to a companion, who is led off by his wife towards a door, where three persons are compelling a reluctant man to pass. —*See No.* 38, *p.* 270.

10½ *in.* by 1 *ft.* 3 *in.*—C.

Engraved by Le Bas, No. 51, under the title of *Le Retour de la Guinguette.*

Collection of M. La Prade, . . . 1776. . 1200 *fs.* 48*l.*

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171. The Prodigal Son. The subject, consisting of ten figures, is exhibited in front of a house, with a boarded fence adjoining it, placed on the right of the picture. The prodigal, in company with two females, is seated at table, in the act of taking a glass of wine from a page; one of the females, habited in a black silk vest and a scarlet skirt, seated with her back to the spectator, is apparently conversing with an old woman, wearing a black hood and supporting her aged frame on a staff; the other is represented in a front view, sitting on the left of the youth; behind her are two musicians, one of them playing on a fiddle, the other a flute. The host, with a dish in his hand, is coming from the house; at the same time a

woman is scoring up the reckoning. An elegant scarlet cloak, with a drab-coloured hat and feathers, lie on a stool in front, against which a sword is placed. A dog, a wine cooler, and other objects, are near it. On the opposite side the view opens into the distant landscape, where the episode of the subject is introduced, representing the prodigal repentant. Signed and dated 1644. Painted in the artist's brilliant and sparkling manner.

2 ft. 1 *in.* by *2 ft.* 9 *in.*—Cop.

Engraved by Le Bas, and in the Musée Français.

Collection of Blondel de Gagny, . 1776. . 30,000*fs.* 1200*l.*

——— M. M. . . . . 1783. . 25,000*fs.* 1000*l.*

Bought by the Duke de Noailles.

Now in the Louvre; valued by the Experts du Musée, in 1816, at . . . . . 35,000*fs.* 1400*l.*

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172. The Prodigal Son. In this picture the prodigal is represented sitting at table, with two ladies, in the interior of a room; one of the latter, dressed in black silk, sits with her back to the spectator; the other is placed on the opposite side, and on the right of the prodigal; on his left stands a page, in the act of filling a glass with wine. Two musicians, apparently much fatigued, stand behind the table, playing on the flute and violin; a woman, at the same time, is crossing the room, with a dish and a cover in her hands. A chair, with a scarlet cloak on it, and a sword, with a rich hilt, leaning against it, are on the left of the fore-ground; on the opposite side is a monkey, dressed in a yellow jacket, and chained to a ball. In an adjoining room are seen two persons quarrelling, and a third throwing water on them. This picture is of matchless beauty, both in execution and brilliancy of colour.

1 *ft.* 9 *in.* by *2 ft.* 3 *in.*—Cop. Worth 800 *gs.*

Formerly in the Escurial, in Spain.

Collection of General Sebastian, . 1816.

Now in the collection of the Chevalier Erard, at Paris.

173. A Landscape, in which is introduced the subject of St. George and the Dragon. The saint is represented treading on the vanquished monster, and at the same time presenting the end of a girdle, with which it is bound, to the princess of Saline. Nearer the spectator are several females, deploring the ravages of the beast; while others behold with admiration the prowess of the saint. The composition consists of thirteen figures, and those nearest the front are from eight to ten inches in height.

1 *ft.* 11 *in.* by 2 *ft.* 3 *in.*—C.

If this picture is really by Teniers, he has borrowed it from one by Rubens, with very trifling deviations in the composition.

Engraved by Vasseur.

Collection of M. Paillet, ... 1779. . 1000 *fs.* 40*l.*

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174. The Interior of a Peasant's Cottage, in which is an elderly peasant, caressing a young girl.—*See pp.* 266 *and* 283.

1 *ft.* 6 *in.* by 2 *ft.* 4 *in.*

Collection of Baroness Boonen, *Bruss.* 1776. . 780 *flo.* 70*l.*

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175. A View of the Tower and Gate of Vilvorde. In front are peasants, occupied fishing.

1 *ft.* 7 *in.* by 2 *ft.* 3 *in.*

Collection of Baroness Boonen, . 1776. . 370 *flo.* 33*l.*

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176. A Pair. One represents a company of six peasants, disposed round a table, at the side of a cottage; nearer the front is a waiter, with a plate in his hand. On the opposite side, the view extends over the distant country, which is illumined by the reflection of a rainbow.

10½ *in.* by 1 *ft.* 1½ *in.*—P.

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177. The Companion. A Landscape, with two cottages. On the fore-ground are five peasants, playing at skittles; four of them stand in a group, near the pins; the fifth, stripped to

his shirt, is in the act of throwing the ball. A woman is seen within the door of the house.

$10\frac{1}{2}$ *in.* by 1 *ft.* $1\frac{1}{2}$ *in.*—P.

Engraved by A. Laurent.

Collection of Blondel de Gagny, . 1776. . 3610 *fs.* 144*l.*
———— Duke de Praslin, . . 1793. . 5001 *fs.* 200*l.*

Again, at Fonthill, separately, 1823; the former for 165 *gs.*, the latter for 235 *gs.*

Exhibited in the British Gallery in 1828.

Now in the collection of Colonel Hugh Baillie.

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178. A Village Fête. On the right, and at a little distance from the front, are two cottages, before which are several groups of figures; the principal one consists of sixteen persons, variously disposed round a table in the middle; nearer the front are a woman, leading her husband off, and another woman, lifting her partner from the ground; a second table stands close to the right side, around which is a company of fourteen more. Near the house is a third group, composed of three couple, dancing to the sound of a bag-pipe, played by a man standing on a tub. Numerous other figures are variously distributed; and a pig, two casks, a pot, and other objects, are on the left fore-ground. The view extends over corn-fields, in which are some harvestmen at work.

2 *ft.* 6 *in.* by 3 *ft.* 3 *in.*—C. Worth 800*l.*

Engraved No. 102, in the Poulain collection.

Collection of Blondel de Gagny, . 1776. . 11,000 *fs.* 440*l.*
———— M. Poulain, . . . 1780. . 9,000 *fs.* 360*l.*
———— the Count de Vaudreuil, 1784. . 11,000 *fs.* 440*l.*

Exhibited in the British Gallery in 1827.

Now in the collection of His Majesty.

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179. A View of a Village and surrounding Country, during harvest-time. A group of three men and a woman, the latter with a milk-can on her arm, are on a road in front. The opposite side of the view offers a corn-field, where peasants are

seen binding sheaves and keeping sheep. Beyond is a village and its church, with a lofty spire.

10 *in.* by 1 *ft.* 1½ *in.*—P.

Engraved by Le Bas, under the title of *Vue de Flandre.*

Collection of M. de Lorangere, . . 1744. . 262 *fs.* 10 *gs.*
——— Blondel de Gagny, . 1776. . 2042 *fs.* 82 *l.*

Now in the possession of M. Tensier, at Lisle.

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180. A Pair. One represents a shepherd, keeping sheep and cows.

1 *ft.* 3¾ *in.* by 11½ *in.*

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181. The Companion. A shepherd, with his dog, tending a cow and four sheep.—*See Nos.* 42 *and* 43, *p.* 272.

Collection of Prince Carignan, . . 1742. . 685 *fs.* 27 *l.*
——— Blondel de Gagny, . 1776. . 1990 *fs.* 80 *l.*
——— M. Tolozan, . . . 1801. . 1310 *fs.* 52 *l.*

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182. The Interior of a Kitchen, with four figures: a woman, seated, two boys, and an old man, standing near the fire.

9 *in.* by 1 *ft.* 1¾ *in.*—P.

Collection of Blondel de Gagny, . 1776. . 1055 *fs.* 42 *l.*

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183. A Landscape, with several houses, trees, and a piece of water. Two men, and a woman with a milk-can, are on the fore-ground; another woman is on the step of a door; beyond her are a man and his dog; and still farther, four men at table, near the door of a *cabaret,* and a boy waiting upon them.

4 *ft.* by 5 *ft.* 6 *in.*—C.

Collection of Blondel de Gagny, . 1776. . 2000 *fs.* 80 *l.*

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184. A rocky Landscape, with washerwomen and gipsies.

1 *ft.* 9 *in.* by 2 *ft.* 4 *in.*

Collection of Blondel de Gagny, . 1776. . 600 *fs.* 24 *l.*

185. An Interior, with six figures, divided into two groups; the first consisting of two men, one of whom is seated, enjoying his pot and pipe; the other, of three men playing at cards, and a fourth near the chimney, looking on.

$5\frac{3}{4}$ *in.* by 8 *in.*—P.

Collection of Blondel de Gagny, . 1776. . 460*fs.* 18*l.*

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186. A Pair. One is a hilly Landscape, with a cluster of four trees on a large sandy bank, in the middle; and two figures on the fore-ground: one, a woman, with a basket on her arm; the other, a man, with a sack on his back; a dog is running by their side.

5 *in.* by $6\frac{1}{2}$ *in.*

Engraved by Le Bas, under the title of *Environs de Dijon.*

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187. The Companion. A Landscape, with a high square hill on the right, on the top of which are three figures; and under it, in front, a man, seated on the ground, pulling up his shoe, and a dog near him; another man, with a sack on his back, is going towards a cottage, which stands alone on the opposite side; beyond it is some water.

Engraved by Le Bas, under the title of *Les Environs de Caudebec.*

Collection of Blondel de Gagny, . 1776. . 760*fs.* 30*l.*

———— M. Vassal de St. Hubert, 1783.

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188. A Pair. One represents a Sea-Port, with fortifications and a round tower, commanding the entrance on the right. Six figures are on the quay, in front of the tower, and two others in a boat.

5 *in.* by 7 *in.*—P.

Engraved by Le Bas, under the title of *Vue des Environs de Nieuport.*

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189. The Companion. A hilly Landscape, with two cottages on the right, and five figures: two men, with a dog near them, conversing together in front; a third, with his arm round a woman's neck, near the door of one of the cottages;

and another woman, standing at the door. The opposite side is occupied by a large piece of water, and some hills beyond it.

5 *in.* by 7 *in.*—P.

Engraved by Le Bas, under the title of *Vue des Environs de Bruges.*

Collection of Blondel de Gagny, . 1776. . 760 *fs.* 30*l.*
——— Randon de Boisset, . 1777. . 900 *fs.* 36*l.*
——— M. de Clene, . . . 1786. . 900 *fs.* 36*l.*

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190. A Pair. One represents four men playing at bowls; and a boy, with a jug in his hand, near a cottage.

6 *in.* by 8 *in.*—P.

Etched by C. Boel.

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191. The Companion. Two men and a woman at table; and several other figures and animals.

Collection of Randon de Boisset, . 1777. . 1232 *fs.* 49*l.*
——— M. Le Gros, . . . 1778. . 1200 *fs.* 48*l.*
——— Destouches, . . . 1794.

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192. A Pair. One represents an Old Man, playing on the hurdy-gurdy.

1 *ft.* by 9 *in.*—P.

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193. The Companion. A Man, with a stick on his shoulder. The back-grounds are composed of houses and small figures.

Collection of Blondel de Gagny, . 1776. . 975 *fs.* 39*l.*

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194. A *Corps de Garde* of Monkeys; some playing at cards, and others bringing in a cat, which they have taken prisoner.

9 *in.* by $7\frac{3}{4}$ *in.*—Cop.

Collection of Blondel de Gagny, . 1776. . 350 *fs.* 14*l.*

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195. A Flemish Fête. The merry meeting consists of about thirty-five persons, assembled in the enclosed court of a *guinguette*, about the centre of which stands a blind man on a bank, at the foot of a tree, playing upon a hurdy-gurdy, to the

music of which a man and a woman are gaily dancing; beyond them is a numerous assemblage of peasants, near the fence; and on this side of the dancers are a man and a woman, seated on a form, with their backs to the spectator, the former with his arm round the latter's neck; while an elderly man, in a red cap, stands before them, in conversation. Five men and two women are round a table, close to the side; and nearer the front is an old fellow, seated, lighting his pipe.

1 *ft.* 9 *in.* by 2 *ft.* 4 *in.*—Cop.

Engraved, in large and small, by Le Bas, under the title of *Les Environs d'Anvers.*

Collection of M. Schuylenburg, *Hague*, 1735. . 940 *flo.* 85*l.*
———— the Marquis de Brunoy, 1776. . 6000 *fs.* 240*l.*
———— Lucien Buonaparte, . 1816. (Mr. Stanley) 300 *gs.*
———— Count Pourtales, . . 1826.

Bought *en bloc* by the Writer, in conjunction with Mr. Emmerson, and by them sold to M. Boursault, at Paris, for 25,000 *fs.* 1000*l.*

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196. Villagers merry-making, in the court of a *Guinguette.* Among the variety presented on the occasion may be distinguished, on the left and front, a woman on the ground, and a man raising her up; another man and a woman are apparently talking together; and a boy, with a greyhound, is near them. On the opposite side are a cask, a bench, some earthen pots, and a barrow; and at a little distance from these is a blind man. Several groups occupy some rising ground; one of which is composed of a party dancing to the music of a bagpipe, played by a man under a tree. The composition consists of about twenty-nine figures, most of which are from eight to twelve inches in height.

4 *ft.* 1 *in.* by 6 *ft.* 2 *in.*—C.

Formerly in the Lubbeling collection.

Collection of Randon de Boisset, . 1777. . 11,100 *fs.* 444*l.*
———— M. Le Bœuf, . . . 1782. . 8,000 *fs.* 320*l.*

A picture, corresponding in description with the above, is in the collection of His Majesty, and was exhibited in the British Gallery in 1826.

197. The Interior of a large Room, in which a company of twenty-six persons are assembled upon some joyous occasion; of these a party of four persons are seated at a covered table on the right, upon which are a ham and other provisions; one of them is cutting some bread; another has a glass in his hand; two others of the party are standing near, enjoying their pipes; while a girl, with a pot in her hand, is chalking up the score: these figures are about ten inches high. Farther within the room, on the left, are a man and a woman dancing to the music of a bag-pipe; and others are standing at a table. A dog is on the front, watching the party at table, and various accessories complete the composition. Dated 1648.

1 *ft.* 10 *in.* by 2 *ft.* 7 *in.*—Cop. Worth 1000 *gs.*

This admirable production may justly be quoted as an example of the highest excellence in the several qualities for which the works of Teniers are so much esteemed. It is known by the name of *Le Jambon.*

Collection of Prince Rubempre, . . 1765. . 2600 *flo.* 234*l.*
——— Randon de Boisset, . 1777. . 12,000 *fs.* 480*l.*
——— M. Robit, ... 1801. . 17,000 *fs.* 680*l.*

Now in the collection of the Duchess of Berri.

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198. Flemish Tea-Gardens, with about twenty figures; some at table, others at bowls, and several looking on. The right is agreeably varied with trees and water.

1 *ft.* 5 *in.* by 2 *ft.* 1 *in.*—P.

Collection of Randon de Boisset, . 1777. . 3000 *fs.* 120*l.*

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199. A Village Wedding at a country ale-house. The composition consists of about thirty persons; amongst whom are two musicians, one mounted on a tub, playing on a bag-pipe; the other playing on a fiddle, to the sound of which a man and a woman are dancing; while others are feasting at a table near them. On the left front is a group of three men and two women in conversation; and on the opposite side are five men similarly

engaged; near these is a woman drawing beer from a cask. Dated 1655.

6 *in.* by 7 *in.*—Cop.

Collection of Randon de Boisset,	1777.	2011 *fs.*	80*l.*
——— M. Destouches,	1794.		
——— M. Wautier,	1797.	4000 *fs.*	160*l.*
——— M. Solirene,	1812.	2501 *fs.*	100*l.*
——— M. Lapeyrière,	1817. Bonnemaison,	5550 *fs.*	222*l.*

Now in the collection of the Duke of Wellington.
Exhibited in the British Gallery in 1818.

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200. A View before the door of a *Guinguette.* Three peasants are seated at a table, regaling; another stands near; and a fifth is smoking his pipe; the hostess is at the door, with a plate and a pot in her hand; and in the right corner, at a little distance from the front, are four men under some trees, near a boarded fence, playing at cards.

1 *ft.* by 1 *ft.* 2½ *in.*—P.

Collection of Randon de Boisset,	1777.	4820 *fs.*	193*l.*
——— the Duke de Chabot,	1787.	3000 *fs.*	120*l.*
——— M. Montesquieu,	1788.	1900 *fs.*	76*l.*
——— M. Solirene,	1812.	3905 *fs.*	156*l.*

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201. The Interior of a Public-House, with four men; one of them stands before the fire, smoking his pipe; and a second is seated.

5¾ *in.* by 4¾ *in.*—P.

Collection of Randon de Boisset,	1777.	1241 *fs.*	50*l.*
——— M. Solirene,	1812.	800 *fs.*	32*l.*

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202. A Pair of Landscapes. One representing Day, the other Night. In the former are four men; in the latter are six figures, two of whom are women, with lanterns.

6 *in.* by 9 *in.*—P.

Engraved by Le Bas.

Collection of Randon de Boisset,	1777.	980 *fs.*	39*l.*

203. A Dentist drawing a peasant's tooth; a woman, looking on; and a young man busy at a table.

1 *ft.* 3 *in.* by 11 *in.*—P.

Collection of Randon de Boisset, . 1777. . 1230 *fs.* 49*l.*
——— M. Nogaret, . . . 1780. . 1700 *fs.* 68*l.*
——— M. Calonne, . *London*, 1795. . . . . 90 *gs.*

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204. The Dentist. An old man, seated in a chair, having his teeth lanced by a doctor, at whose side stands a female watching the operation. In the back of the room is a boy, seated at a table, pouring a liquor from a phial. A clear silvery-coloured picture.

1 *ft.* 9 *in.* by 12½ *in.*—P. *(about.)*

Now in the collection of W. D. Acraman, Esq.

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205. A Landscape, with an old gate and towers, at the entrance of a city. Several fishermen are near a piece of water on the fore-ground; three of them are casting their nets.

7½ *in.* by 9½ *in.*—P.

Engraved by Le Bas.

Collection of the Prince de Conti, . 1777. . 1006 *fs.* 40*l.*
——— M. Destouches, . . 1794. (with a Companion.)

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206. A mountainous Landscape, with a hermitage on the summit of a hill; and a man and a woman upon a bridge on the fore-ground. Other figures, and several sheep, complete the composition.

3 *ft.* 9 *in.* by 4 *ft.* 3 *in.*—C.

Collection of the Prince de Conti, . 1777. . 1501 *fs.* 60*l.*

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207. A Landscape, with two shepherds; one of whom leans on a stick, listening to the other playing on the flageolet. Several cows and sheep are grazing near them; and on the left is a pond, with some ducks in it.

1 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—C.

Collection of the Prince de Conti, . 1777. . 480 *fs.* 19*l.*
——— M. Tronchien, . . . 1801. . 1000 *fs.* 40*l.*

208. Interior of a Guard-Room. On the left are two military *bourgeois;* one of them, wearing a buff jerkin with green sleeves and a red sash, sits on a box, lighting his pipe with a match; the other has on a gray jacket and a fur cap, and is seated on a low block, filling his pipe. In the back of the room are six men round a table, gambling; three more are enjoying themselves at a fire, and one is quitting the room. The right side of the fore-ground is occupied by a quantity of armour lying promiscuously on the floor, among which are a green velvet saddle and a drum; a suit of half armour is on a stand, and a variety of weapons hung against the wall. This beautiful production is of the choicest quality.—*See p.* 295.

1 *ft.* 11 *in.* by 2 *ft.* 10 *in.*—P. Worth 500 *gs.*

Now in the collection of the Earl of Warwick.

A picture, corresponding with the preceding in size and description, was sold in the

Collection of M. Thellusson, . . . 1777. . 2020 *fs.* 81*l.*
———— M. Montaleau, . . . 1802. . 1900 *fs.* 76*l.*
———— William Champion, Esq. 1810. . . . . 260*l.*

A picture, agreeing in description and size with the above, was formerly in the collection of Lord Ashburnham, and was afterwards put up to sale in the collection of M. Zachary, Esq. in 1828, and knocked down at 380 *gs.*

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209. A View of two houses in a Flemish village, in front of which are ten figures, some of whom are playing at bowls. This picture is of a clear and silvery tone.

10$\frac{3}{4}$ *in.* by 1 *ft.* 1$\frac{5}{4}$ *in.*—P.

Engraved by Surrugue, under the title of *Jeu de Mail.*

Collection of M. de Rens, . . . 1777. . 1800 *fs.* 72*l.*

A picture, corresponding in description to the preceding, was sold in the collection of George Hibbert, Esq. 1829, for . . . 67 *gs.*

9$\frac{3}{4}$ *in.* by 1 *ft.* 1 *in.*—P.

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210. *Le Manchot.* The Interior of a large room, in front of which sits a stout old man, with only one hand, and in it he

holds a piece of money, which he is offering to a woman, who is seated on the other side of a table, presenting him a glass of wine; two dogs are on this side of the old man, attached by a string to his maimed arm; at a little window above is a man clenching his fist, as if angry; and in the back-ground is a laboratory, where a man is seen, busy at a furnace. A great many curious objects are disposed about the room.

1 *ft.* 6½ *in.* by 2 *ft.* 2 *in.*—P.

This picture is painted with great freedom and power of colour, and is one of the master's best works.

Collection of M. Gros, ... 1778.
(Bought for Viscount Choiseul,) 4512 *fs.* 180*l.*
——— Duke de Praslin, . . 1793. . 3550 *fs.* 142*l.*
——— M. Wautier, ... 1797. . 4450 *fs.* 178*l.*
——— M. Solirene, . . . 1812. . 3861 *fs.* 154*l.*
——— Prince Talleyrand, . 1817, whom it cost 8000 *fs.* or 320*l.* Bought *en bloc* by Messrs. Gray and Allnutt. Sold to John Webb, Esq. for . . . . . 600 *gs.*

Now in the collection of Alexander Baring, Esq.

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211. A Flemish Fête. A composition of twenty-seven principal figures; amongst them are a man and a woman, dancing to the music of a bag-pipe; others at table; and some in conversation.

1 *ft.* 7¼ *in.* by 1 *ft.* 11 *in.*—C.

Collection of the Duke de Deux-Ponts, 1778. . 1901 *fs.* 76*l.*

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212. A View of the Interior of a Farm-House, at the half-door of which stands a man; a woman, with a pail in her hand, is at a well on the left. A variety of utensils, a barrow, with vegetables in it, some tubs, &c. are in front; and in a remote part of the grange are three cows and two women.

2 *ft.* 2 *in.* by 3 *ft.* 8 *in.*—C.

Engraved by Daullé.

Collection of the Duke de Deux-Ponts, 1778. . 2600 *fs.* 104*l.*
——— M. Geldermeester, . 1800. . 825 *flo.* 74*l.*

213. Bathsheba quitting the Bath. She is represented sitting, uncovered, on the left, attended by three women. The artist has attempted to give a poetical character to the subject by the introduction of a cupid, who is preparing to shoot an arrow at the lady. King David is seen on the terrace of his palace, in the distance.

1 *ft.* 7 *in.* by 2 *ft.* 5 *in.*—C.

Collection of Le Brun, ... 1778. 1011 *fs.* 40*l.* 10*s.*

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214. A Landscape, with about seventeen figures, variously distributed. The principal group consists of several peasants playing at cards; and beyond them are some others, at bowls, near a boarded fence. Some cottages, and a hilly country, complete the composition.

10 *in.* by 1 *ft.* 2 *in.*—P.

Collection of M. Trouard, . . . 1779. . 5000 *fs.* 200*l.*

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215. The Bowl-Players. The view represents a hilly Landscape, with four cottages; close to the front are four peasants playing at bowls, one of whom, on the right, stripped to his shirt, is about to throw the ball; a second, wearing a red cap, stands midway between the player and the mark; and a third, in a blue jacket and white hat, sits on a bank, watching the game. Very excellent in quality.

10 *in.* by 1 *ft.* 2 *in.*—P.

Now in the collection of Jeremiah Harman, Esq.

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216. The Interior of a Room, with three peasants; one is in front, with his hat in one hand and a stick in the other. The remaining two are more within the room, warming themselves at a fire.

1 *ft.* by 9 *in.*—P.

Collection of M. Trouard, . . . 1779. . 1551 *fs.* 62*l.*

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217. A Pair. One represents a Surgeon, performing an operation on a patient. Dated 1678.

$9\frac{1}{2}$ *in.* by 8 *in.*—P.

There is a print of a village doctor performing an operation upon

a peasant's shoulder, and a woman standing by looking on, engraved by Coelmans.

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218. The Companion. An Interior, with boors smoking.

Collection of M. Trouard, . . . 1779. . 750*fs.* 30*l.*

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219. A *Corps de Garde*, composed of nine figures, four of whom are at a table in front. One amongst this group, who appears to be the chief, dressed in a buff leather jacket, with a scarf round him, wearing a hat and feathers, and boots and spurs, is engaged at cards with another officer, whilst the two others are looking on. On the right front are a flag, a drum, and some armour; and on the opposite side, a scarlet mantle, a beautiful crimson velvet saddle, several cuirasses, helmets, and other military implements. More in the interior of the room are two peasants near the chimney; and at the door is a serjeant, with a halberd. Dated 1644.

1*ft.* 6½ *in.* by 2*ft.* 1 *in.*—Cop.

Collection of M. Schuylenburg, *Hague*, 1735.

———— M. Verhulst, . . . 1779. . 1202*flo.* 108*l.*

———— M. Le Bœuf, . . . 1782. . 5510*fs.* 220*l.*

———— Choiseul, . *Praslin*, 1806.

(La Fontaine.) 5055*fs.* 202*l.*

———— M. Clos, ... 1812. . 4210*fs.* 168*l.*

A picture of a similar subject was sold in La Fontaine's collection at Mr. Phillips's, in 1822, for . . . . . 335 *gs.*

This was probably the Hesse-Cassel picture.

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220. A Sea View, represented under the effect of a Storm. The waves are dashing with great violence against some rocks, on the summit of which is a turreted building. Two ships are on the second distance; and one is wrecked against the rocks in front. Several sailors, assisted by some peasants, are endeavouring to escape from the latter vessel.

2*ft.* 10½ *in.* by 3*ft.* 1 *in.*—C.

Engraved by Kraft.

Collection of M. Verhulst, . . . 1779. . 315*flo.* 28*l.* 10*s.*

———— John Knight, Esq. . . 1819. . . . . 90 *gs.*

221. The Château of Teniers. The view exhibits, on the right, a cottage, near which are represented Teniers and his wife, apparently in conversation with their gardener, an elderly man, who has a spade in one hand and his hat in the other; he appears, by his attitude, to be respectfully inviting them to enter his dwelling, within the door of which is seen a female, and behind the gentleman stands a greyhound. A large piece of water covers the opposite side of the view, and extends to the walls of the artist's house, a picturesque building with towers, surrounded in part by dwarf trees. A boat, and some swans, give an air of distinction and also enliven the scene.

4 *ft.* by 8 *ft.* 3 *in.*—C.

This picture is admirably painted in a clear and silvery tone of colour, and with a delightful daylight effect.

Engraved by Krafft.

Collection of the Chevalier Verhulst, 1779. . 945 *flo.* 85 *l.*
——— Le Brun, ... 1791. . 4808 *fs.* 192 *l.*
——— the Marquis of Lansdowne, 1806. . . . . 546 *l.*

Now in the collection of Earl Grosvenor.

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222. A Pair. One represents a Herdsman crowned with ivy, holding a pipe in his hand, and a crook agains his shoulder. The back-ground is composed of a meadow, in which are some sheep.

1 *ft.* 9 *in.* by 1 *ft.* 7 *in.*—C.

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223. The Companion. A Shepherdess, with a tambour in her hand, and a crook against her shoulder. The back-ground offers a similar view to the preceding.

Collection of M. Tronchien, . . . 1780. . 3700 *fs.* 148 *l.*
——— the Marquis du Pange, 1781. . 3620 *fs.* 145 *l.*
——— the Duc de Chabot, . 1786. . 4901 *fs.* 196 *l.*

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224. A Landscape, with a château standing upon a hill. The scenery is enlivened by a shepherd keeping sheep, and peasants fishing.

3 *ft.* 9 *in.* by 6 *ft.* 7 *in.*—C.

Collection of M. Verhulst, . . . 1779. . 2160 *flo.* 194 *l.*

225. A Landscape, with figures occupied in harvesting.

2 *ft.* 8 *in.* by 5 *ft.* 6 *in.*—C.

Collection of M. Verhulst, . . . 1779. . 400 *flo.* 36*l.*

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226. A Landscape, exhibiting a hilly site, diversified with trees, and divided obliquely by a river. Upon some rising ground, in front, is a young man, wearing a red cap and gray jacket, seated, playing on a pipe; a shepherd is standing by him, leaning on his crook; his flock, composed of six sheep and a goat, are browsing near them. A building, with a round tower, is on the acclivity of a hill, on the right. A clear and excellent picture.

4 *ft.* by 6 *ft.* 1 *in.*—C. Worth 400*l.*

Collection of the Chevalier Verhulst, 1779. . 310 *flo.* 28*l.*

Now in the collection of the Chevalier Erard.

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227. A Winter Scene. This picture is entitled *The New Year's Day.*

2 *ft.* 4 *in.* by 3 *ft.* 5 *in.*—C.

Collection of M. Horion, . . . 1788. . 445 *flo.* 40*l.*

A similar subject occurs in a set of four pictures representing the Seasons.

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228. The Interior of a Kitchen. Among the various objects which occupy the front are a peacock, lying on a table, a pie is placed on a stool, and two pans on a chopping-block. In front of these are a quarter of mutton, a quantity of fish, and several birds lying on the ground. A grindstone, with a broom placed against it, are at the side. Farther in the room is a man-cook, standing at a table, trussing a fowl; and beyond him are a man and a woman, busy at a large fire, &c.—*See No.* 274.

Engraved by Hoermann, under the title of *Le Cuisinier Flamand.*

Now in the collection of M. Bellanger.

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229. A Landscape, with a cottage on the left, and a group of four peasants near the door, three of whom are seated,

playing at cards; more to the left are a man and woman shaking hands, while another female, who stands at the door, is peeping at them.

Engraved by Feradini.

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230. A. Landscape, with three cottages on the left, and a building with a round tower upon a hill, in the distance. Two peasants are chatting together on a road in front; and in the middle distance is a shepherd minding some sheep.

Engraved by Chedel, under the title of *La naissante Aurore.*

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231. A Landscape, with a cottage on the right, and a woman at a window, looking at two men, who are in conversation near it. In the opposite side are a piece of water, a church, and a building beyond it.

Engraved by Chenu.

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232. A Landscape, with a large cottage on the right. On the fore-ground are two peasants, with long sticks; one of them is seated on a stone; a woman stands at the door of the house.

$4\frac{3}{4}$ *in.* by $6\frac{3}{4}$ *in.*

Engraved by Surrugue.

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233. The Companion. A Village Scene, in winter; three peasants are on the fore-ground, one of whom is wheeling a barrow.

Engraved by Surrugue.

Collection of M. Boscrit, ... 1750.

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234. A Cottage, with a woman entering the door, and at the same time turning her head round to look at three men, with sticks, who stand a short way from her, in close chat together. A grindstone is at the side of the house.

$8\frac{3}{4}$ *in.* by 7 *in.*

Engraved by Jorma.

Teniers has etched a similar composition.

235. A Cottage, with adjoining sheds. On the fore-ground are two men and a woman, in conversation; and a little way from them is another woman, with a bundle of straw on her back.

6 *in.* by 8 *in.*

Engraved by Surrugue.

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236. An Interior, with a boor seated in a tub chair, dosing, with a pipe in his hand; three others are round a fire in the back-ground.

8 *in.* by $6\frac{1}{4}$ *in.*

Engraved by Chenu.

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237. An Assemblage of about Sixteen Villagers, upon a little hill in front of a country ale-house, the sign of the *Star*. In the middle is a group of five figures dancing, in a ring, to the sound of a hurdy-gurdy, played by an old man, who is standing at the foot of a tree; near him sit a loving couple. A second happy pair are seated in front; and behind them lies a man on the ground, close to two casks, &c.

Engraved by Hollar, in 1649.

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238. A Beggar, with one arm in a sling and a stick in his hand. A landscape forms the back-ground.

8 *in.* by $6\frac{1}{2}$ *in.*—P.

Engraved by Ferand, or Feradini.

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239. The Companion. A Beggar holding his hat with both hands, and a long stick resting against his shoulder.

8 *in.* by $6\frac{1}{2}$ *in.*—P.

Engraved by Ferand, or Feradini.

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240. Jonah cast on Shore by the Fish. The view exhibits a turbulent sea, overshadowed by a dark tempestuous sky. In the distance is seen the city of Nineveh.

$9\frac{1}{2}$ *in.* by $10\frac{3}{4}$ *in.*—P.

Now in the collection of P. Norton, Esq.

241. Rustic Occupations. A young woman, in a bright yellow gown, kneeling to milk a goat; on the farther side of her is a man, hammering the hoop of a cask; three ducks and a flock of sheep complete the grouping in the fore-ground. A *pasticcio*, in the rich and brilliant manner of Bassan.

1 *ft.* 4 *in.* by 1 *ft.* 7½ *in.*—C.

Now in the collection of P. Norton, Esq.

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242. An Interior, with a company of eight persons; amongst whom is a man, seated, reading to those around him; another man is in the chimney corner; and two more are seated near the fire.

11 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Tronchien, . . . 1780. . 1000 *fs.* 40*l.*
——— M. Godefroy, . . . 1785. . 1200 *fs.* 48*l.*

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243. A Landscape, with a château upon a hill, at the side of which flows a river. Three men are in front, conversing together; two are seated, and the third is standing.—*See No.* 161.

8 *in.* by 10 *in.*—P.

Engraved in the Poulain Gallery.

Collection of Poulain, ... 1780. . 850 *fs.* 34*l.*

Now in the collection of William Wells, Esq.

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244. A Landscape, with buildings. Four men are together in front; near them is a dog; and at the door of a house are four more figures, at table.

9 *in. (round.)*

Engraved No. 100 in the Poulain Gallery.

Collection of Poulain, ... 1780. . 1066 *fs.* 42*l.*

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245. A Pair. One is a Landscape, with a marsh or pond, near which are three peasants talking together, and a fourth fishing. The country on the farther side of the water is diversified with houses and trees.

8 *in.* by 6 *in.*—P.

Engraved by Le Bas.

246. The Companion. Also a Landscape, with some houses and towers surrounded by trees; near the latter is a shepherd keeping his flock. An old man is seated on the fore-ground, and two men are standing near him.

Collection of M. Nogaret, . . . 1780. . 1200*fs.* 48*l.*
——— M. Le Bœuf, . . . 1782. . 1020*fs.* 41*l.*

247. A Pair. One represents a Man, with a glass of liquor in his hand, carrying before him a basket filled with bottles. The back-ground is adorned with a landscape. Called *Le Marchand de Ratafia.*

$6\frac{1}{2}$ *in.* by $4\frac{1}{2}$ *in.*—P.

Engraved by Moitte.

Now in the collection at Knowle, Kent.

248. The Companion. A Dealer in Spectacles, dressed like a pilgrim, and wearing a hat and feathers.

Engraved by Moitte.

Collection of M. le Roy de Senneville, 1780. . 1000*fs.* 40*l.*

Now in the collection at Knowle, Kent.

249. A Landscape, with mountainous scenery. A pretty peasant girl, dressed in a red corset, is crouching down with an earthen pot in her lap, to milk a dark-coloured cow; towards the right, and at the foot of a hill, is a flock of sheep; and above are two shepherds, one of whom is playing on the flute.

1 *ft.* 3 *in.* by 1 *ft.* $10\frac{1}{2}$ *in.*—C.

250. The Companion. A hilly landscape, with a shepherd seated, watching his flock; and some cattle in a meadow on an eminence.

Collection of L'Abbé Renou, . . 1780. . 2500*fs.* 100*l.*

251. A Village Fête. A composition of about eighty figures, divided into various groups; some are dancing, others partaking of the pleasures of the table. On the right is a large

thatched house, with a flag flying in front of it; and adjoining it are some peasants' cottages, and several roads, leading in different directions, across the country, to cottages, in front of which are other groups of peasants, similarly engaged.

1 *ft.* 7 *in.* by 2 *ft* 6 *in.*—P.; or, 1 *ft.* 6 *in.* by 2 *ft.* 4 *in.*—P.

Collection of the Duke de la Vallière, 1781. . 5500 *fs.* 220*l.*

——— M. Robit, ... 1801. . 7800 *fs.* 312*l.*

The preceding is probably the picture afterwards sold in the collection of Sir Simon Clarke, Bart. and G. Hibbert, Esq. 1802, 320 *gs.*

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252. The Court of a Country Ale-house, in which are assembled about thirty persons, several of whom are round a table under a straw shed, and others are playing at bowls.

1 *ft.* 8 *in.* by 2 *ft.* 9 *in.*—C.

Collection of the Duke de la Vallière, 1781. . 2400 *fs.* 96*l.*

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253. An Interior. Three youths are in front; two of them are seated, smoking their pipes; the third is leaning on a round table. A little farther in the room are five peasants playing at cards; near the chimney, and on the right, is an old woman, entering the door with some cheese in her hand. A pitcher stands upon a bench in front.

11 *in.* by $8\frac{1}{2}$ *in.*—P.

Collection of the Duke de la Vallière, 1781. . 631 *fs.* 25*l.*

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254. Teniers and his Family. A view of the terrace of a country house, on which are five persons, three of whom are engaged in a concert. The artist has represented himsef, playing on a violoncello, accompanied by his wife, who sits on his right, with a music-book in her hand, leaning on a table, which is covered with a cloth; a youth stands behind with a book in his hand, and another book is lying open on a table. The artist's father stands within the door of the house, a small part only of which is seen; nearer the front is an elegant youth, in the dress of a page, with a jug in one hand and a glass on a salver in the other. A wine

cooler, with two bottles in it, is on the opposite side, from which the view extends over a canal, and beyond it is seen a château.

1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*

Engraved by Le Bas, under the title of *David Teniers et sa Famille*, when in the collection of the Duke de la Vallière, 1781.

A picture, corresponding in description with the preceding, was sold in the collection of John Trumbull, Esq. in 1797, for 135 *gs.*

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255. An Old Man playing on the hurdy-gurdy, followed by a boy with a triangle. The back-ground represents a landscape.

7 *in.* by 5 *in.*—P.

Engraved by Le Bas, under the title of *Le Vielleur*, when in the cabinet of M. Lenoir.

Collection of the Duke de la Vallière, 1781. . 380 *fs.* 15*l.*

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256. Some Gipsies under a shed.

1 *ft.* by 9 *in.*—P.

Collection of the Duke de la Vallière, 1781. . 399 *fs.* 16*l.*

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257. A View of the old Gate of Villevorde. On the fore-ground are five figures round a tub, with fish in it; a little farther are two men drawing their nets.

6 *in.* by $8\frac{1}{2}$ *in.*—P.

Engraved by Le Bas.

Collection of the Duke de la Vallière, 1781. . 402 *fs.* 16*l.*

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258. A Landscape, with a large cottage on the left, at the door of which stands a woman; at a little distance from the house, and on the fore-ground are a gentleman and two ladies (said to be intended for portraits of the artist, his wife, and daughter); the gentleman is speaking to an old man, apparently intended for his gardener, who stands at a little distance off, with his cap in his hand. The attention of the party is directed to a large piece of water, in which are three ducks. A château is seen in the distance. This is perhaps by Teniers the elder.

3 *ft.* by 6 *ft.*—C.

Collection of M. Marigny, . . . 1781. . 3910 *fs.* 156*l.*
———— M. Calonne, . . . 1788. . 1801 *fs.* 72*l.*
Exhibited in the British Gallery in 1826 and 1827.
Now in the collection of His Majesty.

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259. The Interior of a Cottage, with a boor seated in front, lighting his pipe, a jug is placed by his side. Farther in the room, and close to the chimney, are three others; two of them are seated, and the third stands with a pipe in his hand.

$7\frac{3}{4}$ *in.* by $9\frac{5}{4}$ *in.*

Engraved by Thomas Major, 1746.
Collection of M. Pielhon.
———— L'Abbé Le Blanc, . . 1781. . 730 *fs.* 29*l.*

Major has also engraved a Companion, entitled *Récréation Flamande.* An Interior; on the left front are two boors, the nearest of whom is seated, with a pipe in one hand and a jug in the other; behind him is his companion, filling a pipe, preparatory to lighting it at a chafing-dish, which stands on a tub close to them; three other boors are in the back of the room, near the chimney.

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260. A Pair. One represents the Rich Man, dressed in silk and fur, seated under a canopy, enjoying the good things of this world; a servant has just presented him a glass of wine; a negro attendant, and various other figures, complete the composition.

1 *ft.* 9 *in.* by 2 *ft.* $0\frac{1}{2}$ *in.*—Cop. *(oval.)*

There is a print of this subject, engraved by Mlle. Riollet, in which a beautiful female is seated at table; a negro and a page are serving; and in an adjoining room are seen three men maltreating Lazarus.

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261. The Companion. The Rich Man in Hell. Dives is placed in the middle of the picture, surrounded by devils; his countenance expresses great agony, and his hands are clenched together. In the left corner is a demon, with a broom; and at

the side sits the dog Cerberus. Many other imaginary creatures are introduced.

Collection of M. Le Bœuf, . . . 1782. . 3100 *fs.* 124*l.*

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262. Portrait of the Artist himself, in a Landscape. He is represented standing, with a stick in one hand and a hawk in the other, accompanied by three sporting dogs.

1 *ft.* 10 *in.* by 1 *ft.* 4½ *in.*—P.

Collection of M. Vassal de St. Hubert, 1783.

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263. Peter denying his Lord. The Interior of a guard-room, with a party of four soldiers *bourgeois* seated at table, playing at cards; one of the gamesters wears a gray vest, a scarlet cloak, and a drab hat; and his adversary is clad in a buff jerkin and armour. The attention of the other two at table, and of a fifth, who is near, with a halbert in his hand, is directed to Peter, who stands before a fire, warming himself; his gesture denotes him to be replying in anger to a maid-servant, who has her hand on his arm; two other men are also by the fire. In a remote part of the room, on the opposite side, are seen four soldiers; two of them are quitting at a side door. This excellent production is dated 1646.

1 *ft.* 1 *in.* by 1 *ft.* 7 *in.*—Cop.

Engraved in the Musée Français.

Collection of the Count de Merle, . 1784. . 10,320 *fs.* 413*l.*

Valued by the Experts du Musée, in 1816, at 15,000 *fs.* 600*l.*

Now in the Louvre.

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264. *Le Mauvais Riche.* This scene represents the infernal regions, in which appear numerous monsters of various forms; amidst these is seen a venerable man, with a gray beard, habited in costly raiment; his gesture and expression denote the state of his mind at the appalling sight; at the same time a terrific demon, with wings, is hurrying him along to the gulf below.

1 *ft.* 5½ *in.* by 2 *ft.* 1½ *in.*—P.

The playful vagaries of imagination, the skill displayed in the composition and effect, together with the delicacy and spirit of the execution, render this a work of singular excellence of its kind.

Collection of the Count de Merle, . 1784. . 3500 *fs.* 140*l.*
———— M. Destouches, . . 1794.

It was lastly purchased by Mr. Emmerson, together with a valuable collection of M. Paignon Dijonval in 1821, and sold by him to the Right Hon. Sir Robert Peel, Bart. for . . . . 350 *gs.*

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265. A Pair. Villagers Merry-making. The scene exhibits the open part or green of a hamlet, in Flanders, and is distinguished from other pictures of the same subject by a monument, composed of a square pedestal, surmounted by a pyramid. On the centre of the fore-ground are three artisans, standing in conversation together; a joyous company of villagers are near a cottage in the second distance; on the right are five of them dancing in a ring, while others either look on or are enjoying the social pipe.

Collection of M. Desenfans, (singly) 1802. . . . . 160 *gs.*
———— Hart Davies, Esq., . 1814. . . . . 165 *gs.*

A picture, corresponding with the above description, is in the collection of J. Newington Hughes, Esq.

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266. The Companion. A Landscape, with a thatched cottage on the right, to which is attached a boarded fence; five persons are at a table, smoking and drinking; a large tree stands in the middle; a road branches out to various parts of the country, and some buildings are seen on an eminence.

1 *ft.* 4 *in.* by 2 *ft.* 2 *in.*—P.

Collection of the Count de Merle, . 1784. (the pr.) 4860 *fs.* 194*l.*

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267. An Interior, with two figures. An old woman at her spinning wheel; and a man, winding thread.

1 *ft.* 2½ *in.* by 11½ *in.*—P.

Collection of the Count de Merle, . 1784. . 1181 *fs.* 47*l.*

268. A Pair. One represents a Man, marching with a stick on his shoulder.

9 *in.* by 7 *in.*—P.

Engraved by Teniers.

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269. The Companion. An Old Man in a mantle, singing, and playing on the hurdy-gurdy.

Collection of the Count de Merle, . 1784. . 751 *fs.* 30*l.*
——— M. Destouches, . . 1794.

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270. *La Chasse au Héron.* A Landscape, with a party, consisting of the Archduke Leopold, his grand falconer, and another gentleman of his suit, on horseback; they are watching with eager attention a heron, that is defending itself against two hawks on a hill, towards which a servant is running to put the hoods on the birds; two other hawks are towering in the sky, ready to attack another heron. A spirited and admirable performance.

2 *ft.* 6 *in.* by 3 *ft.* 4¼ *in.*—C.

Engraved in the Musée Français.

Collection of the Count de Vaudreuil, 1784. . 3210 *fs.* 128*l.*
Valued by the Experts du Musée, in 1816, at . 4000 *fs.* 160*l.*
Now in the Louvre.

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271. The Interior of a Room, with a party of seven persons, assembled round a table; two of them are playing at dice; and a third, with his pipe, is looking on. In the back-ground is a man, going up stairs, with a jug in his hand.

1 *ft.* 3½ *in.* by 1 *ft.* 10¼ *in.*—C.

Collection of the Count de Vaudreuil, 1784. . 3001 *fs.* 120*l.*
——— M. Proley, ... 1787. . 3125 *fs.* 125*l.*
——— M. Castlemore, . . . 1791. . 2951 *fs.* 118*l.*
——— Mad. Catelan, . . . 1816. . 5600 *fs.* 224*l.*

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272. The Interior of a Gallery of Pictures and other Works of Art. On the right, and near a table, with some beautiful vases on it, is represented the artist, seated before his easel, pre-

paring his palette; beyond him is a boy on his knees, placing a glass on the floor.

2 *ft.* 10 *in.* by 3 *ft.* 8 *in.*—C.

Collection of M. Montribloud, . . 1784. . 1000 *fs.* 40*l.*

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273. The Temptation of St. Anthony. A composition of twenty figures, exhibiting a great variety of grotesque objects. The scene lies in the interior of a cave.

1 *ft.* 1½ *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Montribloud, . . 1784. . 551 *fs.* 22*l.*

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274. *La Cuisine grasse.* The Interior of a kitchen, amply furnished with every delicacy requisite for a splendid feast. A table stands in the middle, laden with game, fowls, fruit, &c.; amongst which are a peacock, a swan, and a fawn. On the ground, in front, are several kinds of fish. A man-cook stands near the table, in the act of taking a lemon from a basket of fruit; behind him is another figure; and through a door, at the end of the room, is seen a man making up the fire. This picture is considered one of the first quality.—*See No.* 228.

1 *ft.* 5 *in.* by 2 *ft.* 4 *in.*—P.

Collection of M. De M. W. . . . 1784.

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275. A Village Fête. Numerous peasants, dispersed into various groups, are assembled in front of a public-house; six of them are at table, by the side of the door. Another party is on the farther side, under a shed; and about the middle of the fore-ground is a woman, leading off her husband, who appears to leave the scene with much regret, and extends his arm to one of his companions, who sits at table holding up a glass, to bid him adieu.

1 *ft.* by 1 *ft.* 4 *in.*—P.

Engraved by Le Bas, under the the title of *La Guinguette Flamande;* also anonymous, entitled *The Flemish Ale-house.*

Collection of M. De M. W. . . . 1784.

A picture, corresponding with the above description, is now in the collection of W. Winstanley, Esq.

276. The Interior of a Cottage, with several persons at table, celebrating twelfth night. They are attended upon by two waiters. A dog, a cat, and other objects, are on the fore-ground.

1 *ft.* 5½ *in.* by 2 *ft.* 1½ *in.*—P.

Collection of M. Belinarde, . . . 1785. . 1701 *fs.* 68*l.*

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277. A large Fair, formerly held at Ghent, called *Potien's Market.* The parochial church stands in the middle; the house of the abbey of St. Peter on the left; and the ancient houses of the city, and several public buildings, occupy the right; all the open spaces are filled up with shops, and booths amongst the trees. Upwards of three hundred and forty figures, divided into numerous groups, and engaged in various pursuits, are dispersed throughout the busy scene. About the centre of the fore-ground may be observed the Artist himself, leading his wife by the hand, accompanied by Breughel, and followed by Abshoven, his pupil, in the character of a page.

2 *ft.* 6 *in.* by 3 *ft.* 6 *in.*—P. Worth 1500*l.*

It would require a very lengthened description to notice, even briefly, the diversity of persons, the numerous incidents, and characteristic drolleries, observable in this picture. Every part is thronged with people, horses, coaches, &c.

This capital picture was formerly in the collection of Sir G. Page, and was taken to France in 1785, with twelve fine pictures, by Vander Werf.

Collection of M. Dubois, ... 1785. . 14,600 *fs.* 584*l.*
——— M. Robit, ... 1801. . 12,720 *fs.* 509*l.*
Now in the collection of the Duchess of Berri.

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278. A Chemist in his Laboratory. He is represented at a furnace, with a book in one hand, and busily stirring up something in a crucible with the other. His assistant is farther in the room, with a bottle in his hand, apparently speaking to a boy, who is pounding something in a mortar. Furnaces, crucibles,

and chemical apparatus, add variety and picturesque effect to the subject.

11 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Nouri, ... 1785. . 1000 *fs.* 40*l.*
Bought by M. Robit.
———— Lord Rendlesham, . 1809. . . . . 58*l.*

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279. The Interior of a Public-House, with a party of four men at a table, covered with green cloth, on which are some cards; two of them are seated, the others are standing; one is counting money on the table, and the rest are paying great attention to him. The host is at a little distance from them, calculating the amount of the reckoning on a slate; and on the right are several peasants, some standing, others seated. Various household objects are dispersed about the room.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. Van Slingelandt, *Dort.* 1785. . 730 *flo.* 66*l.*
———— M. Morelli, . . . 1786. . 4800 *fs.* 192*l.*
———— M. Van Leyden, . . 1804. . 5000 *fs.* 200*l.*

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280. A View of the Entrance to a Village. On the foreground, near an old wall, are two beggars, on crutches, asking alms; at a little distance from them, on the left, is an old woman, counting her beads; a man and a boy, followed by a dog, are on the second distance; and beyond them are two other figures, and some sheep. The view terminates with trees, the spire of a church, and several houses.

1 *ft.* 3½ *in.* by 1 *ft.* 9½ *in.*—P.

Collection of M. Morelli, . . . 1786. . 1000 *fs.* 40*l.*

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281. The Temptation of St. Anthony. He is represented on his knees, with a book before him, and turning his head towards a woman; several grotesque figures are amusing themselves with pulling his mantle; and on the left is a sort of hovel, with a pig in it.

1 *ft.* by 1 *ft.* 2 *in.*—P.

Collection of M. Morelli, ... 1786. . 310 *fs.* 12*l.* 10*s.*

There is an etching, by Vanden Wyngaerde, resembling this picture.

A picture, representing the same subject, in which is introduced a boor, with a carrot stuck in his hat, an old witch, a frog, and other strange objects, is in the collection of J. Batts, Esq.

$10\frac{1}{2}$ *in.* by 10 *in.*—P.

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282. A rocky Landscape. On the right fore-ground are four gipsies, one of whom is suckling a child, and another, beyond her, is telling a young man his fortune. Two travellers are near a cross on the third distance; and on the left is a valley, intersected by a river.

2 *ft.* 11 *in.* by 3 *ft.* 8 *in.*—C.

Collection of M. Morelli, . . . 1786.(Le Brun)601 *fs.* 24*l.*

Now in the collection of the Chevalier Erard.

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283. A Chemist in his laboratory, standing before a furnace, blowing the fire under a crucible; some books are lying open on his left; and in the back-ground are some figures at a table. A great many chemical implements are dispersed about the room, which is illumined by a window.

1 *ft.* $2\frac{5}{4}$ *in.* by $11\frac{1}{2}$ *in.*—P.

There are two prints of this subject engraved by Major.

Collection of M. De Clene, . . . 1786. . 2000 *fs.* 80*l.*

A similar subject, said to be engraved by Le Bas, was sold in the collection of Sir L. Dundas, Bart., in 1794, for . . . 103 *gs.*

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284. The Vintage Gatherers.

3 *ft.* 5 *in.* by 3 *ft.* 10 *in.*—C.

Collection of M. De Clene, . . . 1786. . 1500 *fs.* 60*l.*

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285. A Group, composed of three figures; one of them, a young man, in a gray coat with slashed sleeves, and wearing a hat and feathers, is blowing soap bubbles; and behind him is a boy blowing charcoal. The figures are seen to the knees.

11 *in.* by 9 *in.*—P.

Collection of M. de Calonne, . . 1788. . 1651 *fs.* 66*l.*

——— M. C. Collet, . . . 1787. . 1060 *fs.* 42*l.*

286. A Man and a Woman seated, with flowers in their hands; several dogs and a monkey are introduced in the composition.

1 *ft.* 10 *in.* by 1 *ft.* 2 *in.*—P.

Called *L'Odorat.*

Collection of the Marquis d'Albert, 1788. . 1700 *fs.* 68*l.*
——— M. Proley, ... 1787. . 2400 *fs.* 96*l.*
——— M. Catelan, ... 1816. 2915 *fs.* 116*l.*

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287. A Pair. One represents a Man seated, with his hat on his knees.

10 *in.* by 7 *in.*—P.

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288. The Companion. A Man playing on the Guitar.

Collection of M. Beaujon, . . . 1787. . 1400 *fs.* 56*l.*

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289. A Village Fête, composed of about sixty-eight figures. On the right is a country ale-house, at the door of which is a woman; and near it is a large company at table, under a shed, regaling; while three couple are close to the front dancing in a ring, to the music of a bag-pipe, played by a man mounted on a tub, and surrounded by other peasants, who are either looking on or engaged in chat. On the left fore-ground lies a drunken man, near a pig; on the opposite side stands an old man, leaning on a stick. Several cottages, at different distances, are seen on the green. The agreeable effect of sun pervades the scene.

1 *ft.* 5 *in.* by 1 *ft.* 11$\frac{1}{4}$ *in.*—C.

Engraved by Daudet, in the Le Brun Gallery.

Collection of M. Lamberts, 1787. (bt. by Donjeux) 3021 *fs.* 121*l.*

Now in the collection of the late Mr. Leader.

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290. The Interior of a Room. In front is a group of six persons, two of whom are at cards; the play of one seems to have excited the surprise and dismay of the other; the four others are behind the table, laughing; one of them stands with his back to the fire, smoking his pipe; a second is seated, leaning

on the table. Several other figures are in the back of the room; and various household utensils on the fore-ground.

1 *ft.* 10 *in.* by 2 *ft.* 3 *in.*

Collection of M. Lamberts, . . . 1787. . 2000 *fs.* 80*l.*
——— M. Calonne Angelot, . 1789. . 2502 *fs.* 100*l.*

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291. A Village Feast. The festive scene, composed of about seventy persons, is represented as passing in the enclosed court of a *guinguette;* the house stands on the left, with a cottage adjoining it. In the centre of the court are three women and two men dancing, in a ring, to the music of a bag-pipe, played by a man standing under a lofty tree. On the left, in front, is a company of thirteen persons, disposed round a table; amongst whom is a man in a yellow jacket, with his arm round a woman's neck. On the farther side of the table are the landlord and a woman, the former standing at the door of the house, and the latter just within it; beyond these is a large company regaling under a pent-house, and others in chat near it. On the opposite side, and front, are eight figures; amongst whom is a woman endeavouring to raise a drunken man; at her side is a boor inviting a woman to dance; a little retired from these are a number of peasants, near the paling of the court, and one being led out of the door by two men. A variety of culinary utensils lie on the fore-ground; a village and the spire of a church are seen in the distance.

1 *ft.* 10½ *in.* by 2 *ft.* 6½ *in.*—P.

This excellent production offers an example of the artist's most spirited and fascinating style of handling, aided by a sparkling brilliancy of colouring, which gives life and movement to the numerous groups which compose it. The date of it, 1646, is on a flag which flies from a window of the house.

Bought privately, by a dealer, of Mad. Deville, at Paris, in 1826, for about . . . . . 22,000 *fs.* 880*l.*

Exhibited in the British Gallery in 1828.

Now in the collection of Lord Charles Townshend.

292. The Interior of a Room. A man is seated near a table, with a pipe in one hand and a pot in the other; his black mantle is thrown on a bench behind him, and his hat hanging on the back of a chair. A servant, with a plate in his hand, is just entering the room.

1 *ft.* by 1 *ft.* 4 *in.*—P.

Collection of M. Proley, ... 1787. . 2340 *fs.* 94 *l.*

There is a Print of a similar composition with the above, in which a company of six boors are in the back of the room playing at cards, and a woman is entering, with a plate in her hand, engraved by Chenu, under the title of *Les bons Amis.*

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293. A grand Landscape. A church, or convent, stands on the summit of a hill in the middle, the road to which is over a bridge; a river extends towards the left; and several gipsies, one of whom is telling a young man his fortune, are on the right fore-ground, which is hilly.

2 *ft.* 7 *in.* by 3 *ft.* 8 *in.*—C.

Collection of M. Proley, ... 1787. . 5100 *fs.* 204 *l.*

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294. A mountainous Landscape, with two peasants on the fore-ground, keeping sheep and cows; some ducks are in a pond on the right.

1 *ft.* 8 *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. Proley, ... 1787. . 1500 *fs.* 60 *l.*

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295. The Interior of a *Tabagie*, or Ale-House. Three men are sitting at a table, with a pot of embers on it; one, an old man, in a blue coat, is cutting tobacco; another, with a red cap on his head, has a pipe in his mouth, and a pot in his hand; a third wears a white cap, and is enjoying his pipe. Six other figures are in the back of the room.

1 *ft.* 6 *in.* by 2 *ft.* 2 *in.*—P.

Collection of M. Bandeville, . . 1787. . 5900 *fs.* 236 *l.*

——— M. Tolozan, . . . 1801. . 6020 *fs.* 241 *l.*

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296. A beautiful Landscape. A château, with towers, stands on the hill to the right; four peasants are on the same

side, upon the fore-ground, talking together; and in the distance, on the left, is seen a village.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Proley, ... 1787. . 2801 *fs.* 112*l.*

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297. A View in the Environs of Antwerp. The right is occupied by some cottages; at the end of the nearest to the spectator is a group of five peasants, smoking and drinking; two others are seen within the door; and a third against the side of the house. Three peasants, one of whom appears to be tipsy, are passing along a road on the left, which leads to a farm. A large tree stands in the middle of the picture; a river intersects the country; and a château stands on a hill, in the second distance.—*See also No.* 266.

1 *ft.* 4 *in.* by 2 *ft.*—P.

Collection of M. Proley, ... 1787. . 2540 *fs.* 102*l.*

This excellent little picture is at present worth . . . 300*l.*

Now in the collection of D. W. Acraman, Esq. Bristol.

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298. *Le Jeu de Tric-Trac.* An Interior, with a party of three persons round a table; two of them are playing at tric-trac; the youngest is seated, and his adversary is standing, prepared to throw the dice. A stool, with a glass and a jug on it, is placed in front of the table, and two other figures are near the chimney, in the back of the room.

1 *ft.* by 9 *in.*—P.

Engraved by Beauvarlet.

Collection of M. de Calonne, . . 1788. . 1450 *fs.* 58*l.*

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299. The Temptation of St. Anthony. He is represented near some rocks, surrounded by demons, various grotesque figures, and an old woman.

9½ *in.* by 7½ *in.*—P.

Collection of M. de Calonne, (bt. in.) 1788. . 550 *fs.* 22*l.*

———— M. de Calonne, *London*, 1795. . . . . 20*l.*

There is an etching of this subject by Vanden Wyngaerde.

300. A Peasant, near a piggery; in front of which are a sow and five pigs; on the left, a bucket and a pan.

9 *in.* by 1 *ft.* $0\frac{1}{2}$ *in.*—P.

Collection of M. de Calonne, . . 1788. . 861 *fs.* 34*l.*

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301. A Village Ale-House, in front of which, and under a cover, are several persons, seated at table, smoking and drinking, the landlord waiting on them, with a jug in one hand, and a plate in the other. A tub and various other utensils are on the fore-ground.

1 *ft.* $2\frac{1}{2}$ *in.* by 1 *ft.* $8\frac{1}{3}$ *in.*—P.

Collection of the Marquis d'Albert, 1788. . 3201 *fs.* 128*l.*

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302. The Interior of a Laboratory, with five figures; the principal one is an old man, with a bald head and a white beard, standing on the right and front, dressed in a blue furred robe, holding a book in one hand, and with the other stirring up some liquid in a pot that stands on a table, upon which are two bottles and various apparatus used in chemistry; the other four persons are also engaged in chemical operations. Some books are lying on the ground near a retort; a dog is on the opposite side; and various appropriate accessaries are distributed about the room.

1 *ft.* 3 *in.* by 1 *ft.* 11 *in.*

Engraved by Bassan, under the title of *Le Grimoire d'Hippocrate.*

Collection of M. Montesquieu, . . 1788. . 2000 *fs.* 80*l.*

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303. A Group of eight persons round a table, at the door of a *cabaret*, near which stands the landlady; a man is at the side of a boarded fence.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Montesquieu, . . 1788. . 2401 *fs.* 96*l.*

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304. The Interior of a *Cabaret*, with three figures seated in front, one of whom, an old man, in his shirt, with a gray beard, is in the act of lighting his pipe; a scarlet cap hangs on the

back of his chair, and a large stone jug stands on the ground near him. Several other figures, enjoying the social recreation of the pipe and pot, are also in the room.

1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—P.

This excellent picture is known under the title of *Le Bonnet rouge.*

Collection of M. de Calonne, . . 1788. . 6800 *fs.* 272*l.*
——— M. de Calonne, *London,* 1795. . . . 350 *gs.*
——— Sir S. Clarke, Bart., &c. 1802. . . . . 374*l.*
——— Richard Creed, Esq. . 1813. . . . . 256*l.*
——— Lord Charles Townshend, 1819. . . . . 345*l.*

Exhibited in the British Gallery in 1818.

In the collection of George Byng, Esq. in 1826.

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305. An Interior, with a youthful peasant, wearing a red cap and a blue jacket, seated in a chair, lighting his pipe at a pot of embers. Three other boors are near a fire in the back of the room.

1 *ft.* $\frac{1}{2}$ *in.* by 10 *in.*—P.

Now in the possession of Mr. Artis.

Major has engraved a Print of the above composition, from a picture then in the collection of M. Le Blanc, entitled *Passe-temps Flamand.*

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306. A Landscape, with a row of three cottages on the right. A woman is standing within the half door of the nearest, apparently in chat with two men, who are accompanied by a dog.

6$\frac{1}{4}$ *in.* by 8$\frac{5}{4}$ *in.*—P.

Engraved by T. Major in 1756; then in the collection of John Barnard, Esq.

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307. A Young Man, seated at a table, on which he leans his elbow, holding a pipe in his mouth. Three peasants are in the back of the room, two of whom are at cards; and a woman is quitting the apartment at a side door.

1 *ft.* 3 *in.* by 8$\frac{5}{4}$ *in.*—P.

Engraved in the Musée Français by De Launay.

Valued by the Experts du Museé, . 1816. . 3000*fs.* 120*l.*

Now in the Louvre.

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308. A Company of four Boors, in a room. One of them stands near the chimney, with a jug in one hand and a pipe in the other; another, before the fire, is filling his pipe; a third is looking on; and the fourth, with his back to the spectator, is in the back of the room.

$6\frac{1}{4}$ *in.* by $5\frac{1}{4}$ *in.*

Collection of M. Coclers, ... 1789. . 1200*fs.* 48*l.*

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309. An Interior, with seven figures. Four at a table playing at dice; and the others in the back of the room, before the chimney.

$11\frac{1}{2}$ *in.* by 1 *ft.* 2 *in.*—P.

Collection of M. Coclers, ... 1789. . 800*fs.* 32*l.*

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310. A mimic *Corps de Garde*, composed of monkeys, formed into several groups, and dressed in various military costumes. Among the many curious and comic details of this picture are two monkeys in soldiers' clothes, who have taken a cat prisoner, and are conducting it before a monkey, who personates an officer.

1 *ft.* by 1 *ft.* $6\frac{1}{2}$ *in.*—P.

Engraved by Watelet.

Collection of M. Lollier, ... 1789. . 1951*fs.* 78*l.*

——— M. Marin, ... 1790. . 1503*fs.* 60*l.*

——— M. Castlemore, . . 1791. . 1702*fs.* 68*l.*

——— La Borde Mereville, . 1802. . 702*fs.* 28*l.*

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311. A Landscape. The fore-ground is occupied by a flock of sheep, two cows, and a shepherd sitting on a bank; at a little distance from the latter stands a *cabaret*, at the door of which are several figures; and beyond it, others directing their

steps towards some cottages on the left. A beautiful distance terminates the view.

1 *ft.* 11 *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Marin, ... 1790. . 720 *fs.* 29*l.*

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312. The Interior of a *Tabagie*, in which is a company of eight persons; amongst them is an old man, seated before a cask, which serves for a table, filling his pipe; two of his companions are smoking by his side. A cask and other accessaries complete the composition.

1 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—P.

Collection of Prince Rubempre, . 1765. . 300 *flo.* 27*l.*

——— M. Marin, ... 1790. . 900 *fs.* 36*l.*

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313. A Flemish Feast. The company, consisting of about fifty-two persons of both sexes, are distributed into various groups in front of a large house, situate on the right; amongst them may be observed a woman with a child in her arms, sitting near the house, and several standing round her, looking at three couple dancing to the sound of a bag-pipe, played by a man mounted on a tub. On the left and front are a pig, some poultry, and several utensils; and on the opposite side are six peasants seated at table, regaling on ham.

1 *ft.* 6 *in.* by 2 *ft.* 1½ *in.*—C.

Engraved by Daullé, under the title of *Plaisirs Flamands.*

Collection of M. Marin, ... 1790. . 2261 *fs.* 90*l.*

——— M. Catelan, ... 1816. . 12,000 *fs.* 480*l.*

Now in the collection of the Chevalier Erard.

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314. *Le Concert Flamand.* A company of five boors in a room, one of whom is amusing the rest with the music of a guitar.

Engraved by Basan, when in the collection of M. Ponstean.

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315. A Village Fête, given in honour of some important event, on which occasion near four hundred visitors have assembled in the extensive court of a farm-house, from which a

rose-coloured flag is flying. Preparations for the feast are in active operation on the fore-ground, where a cook is attending his boiling cauldron; others are filling jugs with liquor, or drawing it from the casks; two of the waiters are carrying dishes of meat to the table, at which are seated about twenty-two of the guests; many others stand around; at the same time two musicians, mounted on a bench, at the side of the house, are tuning their instruments, to perform a duet. In the second distance are seen numerous groups, congregated near clusters of trees; among them are three couple dancing to the sound of a bag-pipe. The out-buildings of a farm and an agreeable wooded country complete the composition of this superlative picture.

Engraved the same size as the picture by Le Bas, and in small by the same, and entitled *Troisième Fête de Village.*

Sold, separately, in the collection of Van Leyden in 1806, for 16,000*fs.* 640*l.*

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316. The Companion. Presenting a View of a Village Green, on the right of which stands a large thatched *cabaret*, partly concealed by trees, and in the middle distance, on the opposite side, is a gentleman's mansion, with turrets. The whole of the fore-ground is covered with groups of figures, about seventy-eight in number, enjoying the divers amusements usual on such occasions; amongst these, close to the front, are six couple, dancing to the music of a bag-pipe, played by an old man, sitting under a large tree, near whom is an elderly couple, also seated; on the left of the dancers is a party of about eight, looking at them; beyond these are other little parties; and close to the side is a boarded fence, near which are three casks, and a great variety of pots, pans, and dishes. On the opposite side are five persons round a table, one of whom is a woman, with a child in her lap; several other groups are distributed at various distances, participating in similar amusements, round a may-pole.

1*ft.* 8*in.* by 2*ft.* 5*in.*—C. Worth 500 *gs.*

Engraved by Le Bas, both large and small, under the title of *Quatrième Fête de Village.*

Collection of the Duke de Praslin (the pr.), 1793. 29,250*fs.* 1170*l.*
——— M. Choiseul (singly), *Praslin*, 1808. 6003*fs.* 240*l.*
——— M. Lapeyriere, . . . 1825. 5500*fs.* 220*l.*
A picture, corresponding with the above, is now in the collection of the late Elisha Briscoe, Esq. who paid for it . . . . 500 *gs.*

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317. A *Guinguette*, or Flemish Tea-Gardens. A large, square, thatched house stands on the right; before it are assembled various groups of figures, about thirty in number; some at table, others smoking and dancing; and a waiter, with a jug in his hand, apparently directing the attention of two others to some casks.

1 *ft.* 7 *in.* by 1 *ft.* 10 *in.*—C.

Collection of the Duke de Praslin, . 1793. . 2205*fs.* 88*l.*

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318. A mountainous sandy Landscape, on the fore-ground of which is a shepherd, in a round hat, leaning upon his staff. His dog lies near him, looking up in his face; and his flock are grazing before him.

2 *ft.* 5 *in.* by 2 *ft.* 6 *in.*—C.

Collection of the Duke de Praslin, . 1793. . 851*fs.* 34*l.*

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319. A small full-length Portrait of Teniers, habited in a black Spanish dress. He is represented standing in a landscape, with his hat in one hand, and his gloves in the other. An interesting and excellently-painted picture.

1 *ft.* 0½ *in.* by 9 *in.*—Cop.

Collection of the Duke de Praslin, . 1793. . 500*fs.* 20*l.*
——— Prince Talleyrand, . . 1817. . 1500*fs.* 60*l.*
Sold by the agent of Messrs. Gray and Allnut, to John Webb, Esq. for . . . . . 120 *gs.*
Now in the collection of Alexander Baring, Esq.

320. A Young Woman, wearing a cap and feathers, seated on a red velvet chair, leaning both hands on a table; she is attended by a negro servant, who is seen in the back-ground.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—C.

Collection of the Duke de Praslin, . 1793. . 254 *fs.* 10*l.*
——— —— Trumbull, Esq. . 1795. . . . . 50 *gs.*

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321. A Pair. One represents a pastoral Landscape, with a shepherd keeping nine sheep and two cows.

1 *ft.* 3 *in.* by 2 *ft.* 10 *in.*—C.

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322. The Companion. A similar subject, with a shepherd playing on a pipe; a boy holding a kettle over a tub; seven sheep, and a cow; and in the distance, some cottages.

Collection of M. Juliot, ... 1793. . 9300 *fs.* 372*l.*

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323. The Interior of a Room, with a company of five men and a woman, most of whom are before the chimney, in which is blazing a large fire.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*

Collection of M. Juliot, ... 1793. . 4000 *fs.* 160*l.*

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324. A Pair. One represents the Interior of a Country Inn, with several figures; amongst them are a man and a woman at table, taking refreshment; an old woman, coming from a cellar; and other persons, before a chimney, in the back of the apartment.

10 *in.* by 1 *ft.* 2½ *in.*—P.

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325. The Companion. The Interior of a Laboratory, in front of which is a chemist, meditating over a large book, which lies open before him. A variety of objects, connected with the practice of chemistry, are suitably introduced.

10 *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Destouches, . . 1794.
Now in the collection of His Majesty.

326. A Pair of Interiors, with figures. In one are two young men talking together; one of them is seated near a tub, which serves for a table, filling his pipe.

6 *in.* by $7\frac{1}{2}$ *in.*—P.

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327. The Companion. A Peasant, in a red cap, seated, lighting his pipe; and three others on the second distance, towards the left, warming themselves.

Collection of M. Destouches, . . 1794.

Major has engraved two Prints which closely resemble these descriptions.

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328. The Interior of a *Tabagie*, with three figures smoking, &c. before a chimney; one of them is seated with a pipe in his hand, and leaning upon a table.

8 *in.* by $6\frac{1}{4}$ *in.*—P.

Collection of M. Destouches, . . 1794. . 921 *fs.* 37*l.*

——— M. Tolozan . . . . 1801. . 910 *fs.* 36*l.*

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329. An Old Woman, in a red corset, sitting near a stool, upon which are two pots and a phial, dressing her hand.

6 *in.* by 4 *in.*—P.

Collection of M. Destouches, . . 1794.

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330. A View of a Village, by moonlight, with peasants warming themselves at a fire.

Engraved by Le Bas; etched by Teniers.

Collection of M. Calonne, . *London*, 1795. . . . . 31 *gs.*

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331. A small mountainous Landscape.

Collection of M. Calonne, . *London*, 1795. . . . . 33 *gs.*

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332. Two Boors at Table. The nearest to the spectator, wearing a slouched hat, and seen in a profile view, is seated, pressing the tobacco into his pipe; his companion sits on the

farther side of a little table, lighting his pipe. A jug and a pot of embers are on the table.

Engraved by R. Earlom.

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333. A Boor and an Old Woman. The former, wearing a slouched hat with a feather in it, is seated, holding a large pitcher on his knee, and looking at the spectator with a good-humoured smile, while the female stands by his side, with her hand on his shoulder.

Engraved by R. Earlom, under the title of *The Topers.*

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334. A Landscape, with peasants playing at skittles.

There are several prints of this subject.

Collection of M. Vandergucht, . . 1796. . . . . 140 *gs.*

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335. The Interior of a Village Surgeon's Shop, with a number of monkeys, personating different characters.

$6\frac{1}{2}$ *in.* by 8 *in.*—Cop.

Collection of M. Duruey, . . . 1797. . 243 *fs.* 10*l.*

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336. An Interior, with three figures: a young female, wearing a cap and feathers, seated at the side of a table, playing on a guitar; and a boy and a girl by her side, blowing bubbles.

9 *in.* by $7\frac{1}{2}$ *in.*

Engraved by Launay, under the title of *La Guitare.*

Collection of the Duke of Orleans, . 1798. . . . . 50 *gs.*

——— Philip Panne, Esq. . 1819. . . . . 34 *gs.*

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337. The Interior of an *Estaminet.* A company of five artisans are assembled round a table in front, the nearest of whom to the spectator is seated with a pipe in his hand, and paying great attention to an old man, who stands at the end of the table, with one hand leaning on it, apparently proposing the game of "odd or even;" another elderly man, wearing a black cap, stands at the opposite end of the table;

a woman is entering at a door on the left, with a plate in one hand, and a jug in the other; and on the opposite side, in the back of the room, are three men round the fire. A cloak, a hat, and a jug are on a form in front.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—P. Worth 400 *gs.*

Engraved by Guttenburg.

Collection of the Duke of Orleans, . 1798.

Now in the collection of M. Erard, Paris, 1826.

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338. A View in the Court-yard of a *Cabaret*, in which is a company of five men and a woman, round a table; the nearest of them stands with a jug in his hand, looking attentively at an old fellow, who stands at the end of the table, playing at "odd or even." The host is entering at the door of the court, with a plate in one hand and a jug in the other. On the opposite side, at the farther end of the court, are three men, playing at nine-pins.

1 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—C.

Engraved by Garreau, under the title of *Le Cabaret.*

Collection of the Duke of Orleans, . 1798.

Valued, with a Companion, at 500 *gs.*

A picture, described "Peasants regaling before the door of a country Ale-House," from the Orleans' Gallery, was sold in Mr. Bryan's sale, in 1798, for . . . . . 340 *gs.*

Again in the collection of Sir S. Clarke, Bart. and George Hibbert, Esq. in 1802 (bought by W. Beckford, Esq.), for . 290 *gs.*

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339. An Interior, with a group of three boors regaling.

1 *ft.* 2 *in.* by 11 *in.*

Collection of Sir L. Dundas, Bart. . 1794. . . . . 65 *gs.*

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340. The Interior of a Shop, with a country surgeon dressing a boor's foot; a woman, at the same time, is warming a plaister over a chafing-dish.

1 *ft.* 2 *in.* by 11 *in.*

Collection of M. Lormier, . . *Hague*, 1763. . 150 *flo.* 13*l.*

——— Sir L. Dundas, Bart. . 1794. . . . . 31 *gs.*

341. The Interior of a Cavern, in which are fifteen figures, amongst them are gipsies washing linen, and others telling a countryman his fortune.

1 *ft.* 8 *in.* by 2 *ft.* 11 *in.*

Collection of Sir L. Dundas, Bart. . 1794. . . . . 70 *gs.*
——— Richard Hulse, Esq. . 1806. . . . . 110 *gs.*

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342. A Landscape, with cattle and figures.

1 *ft.* 10 *in.* by 2 *ft.* 6 *in.*

Collection of Sir L. Dundas, Bart. . 1794. . . . . 30 *gs.*

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343. An Interior, with a party of three figures regaling, and two in conversation, in the back of the room.

9 *in.* by 11 *in.*

Collection of Sir L. Dundas, Bart. . 1794. . . . . 103 *gs.*

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344. A party of Boors at backgammon, and two of their companions looking on, drinking and smoking.

10 *in.* by 1 *ft.* 4 *in.*

Collection of Sir L. Dundas, Bart. . 1794. . . . . 41 *gs.*

There is a print, engraved by Playter, under the title of *Dutch Pastime*, taken from a picture in this collection.

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345. A View in a Country Village, with a party of twelve peasants playing at bowls.

9 *in.* by 11 *in.*

Collection of Sir L. Dundas, Bart. . 1794. . . . . 68 *gs.*

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346. The Companion. A merry-making Village Scene, with twenty-two figures.

9 *in.* by 11 *in.*

Collection of Sir L. Dundas, Bart. . 1794. . . . . 44 *gs.*

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347. *Fête de Village.* In the enclosure of a country ale-house court is a company, composed of upwards of forty-five persons, divided into various groups, partaking of the usual

amusements of dancing, conversing, and regaling; amongst them, and close to a fence on the right and front, are four peasants; in the second distance is an assemblage of twenty-five peasants similarly engaged at table, one of whom is raising his glass, as if giving a toast. The fore-ground is agreeably varied by the introduction of kitchen utensils, consisting of a barrel, a broom, pans, a jug, &c. &c.

3 ft. 9 in. by *5 ft. 9 in.*—C.

Engraved by Collyer.

Collection of Sir L. Dundas, Bart. . 1794. . . . . 840 *gs.*

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348. A Sorceress entering the Infernal Regions. This picture has always been so designated; but, in the Writer's opinion, the artist intended to represent a female robber, in the act of carrying off the gold and silver vessels belonging to a church; while accomplishing the sacrilegious crime she is pursued by the horrors of a guilty conscience, so expressively marked in her wild looks and agitated features; her imagination having conjured up the fiery gulf before her, the dog Cerberus at her feet, and the demoniacal forms around her.

1 ft. $5\frac{1}{2}$ *in.* by *2 ft.* $1\frac{1}{2}$ *in.*

When this picture was in the collection of Dr. Chauncey, it is said to have so greatly attracted the admiration of Sir Joshua Reynolds, that he offered to cover it twice over with guineas; he, however, had the good fortune, subsequently, to obtain it on the easy terms of painting a fancy portrait.

Engraved by Richard Earlom.

Collection of Sir Joshua Reynolds, . 1795. (bought in) *300 gs.*

———— Marchioness of Thomond, 1821. (Mr. Christie) 168*l.*

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349. A Conversation of Boors, ... $21\frac{1}{2}$ *gs.*

350. A Village Feast, ... 55 *gs.*

351. A Musical Conversation, ... $7\frac{1}{2}$ *gs.*

352. An Incantation, ... 25 *gs.*

The four preceding pictures were sold in the collection of Sir Joshua Reynolds in 1796; but the brevity of the notices in the catalogue prevents their identification.

353. The Interior of a *Cabaret*, with a partition on the right, forming an angle in the room; in the front of this is a party of five persons, grouped round a little table; two of them are playing at cards, the others are enjoying their pipes and looking on. One of the players, sitting nearest the spectator, appears to be the curate of the village, being dressed in black, with a white pendent collar; his adversary, an old man, is seated on the opposite side of the table, with the cards in his hand, and a jug on the ground by his side. The company are overlooked by an old woman, from a little window above. In the opposite side of the room are various culinary objects, and a dog lying asleep; beyond these is a woman frying cakes, and two persons observing her; at the end of the apartment is a man going out at a side door. This is a picture of the first quality, both in composition and colour.

1 *ft.* 6 *in.* by 2 *ft.* 1½ *in.*—P. Worth 400 *gs.*

Collection of Sir L. Dundas, Bart. . 1794. . . . . 98 *gs.*

——— Edward Coxe, Esq. . 1807. . . . . 275 *gs.*

Now in the collection of William Wells, Esq. Redleaf.

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354. The Interior of a *Cabaret*, with a group of five artisans round a table in the centre; three of them are playing at cards; one of the gamesters is an old man, with a gray beard, wearing a red cap and a brown jacket with white sleeves; his opposite companion has on a straw hat, turned up on one side, and wears a gray jacket and an apron; his attention is directed to the cards of his right-hand comrade; the other two figures are lookers on. Another party, composed of five men, a woman, and a boy, are before a fire, on the right. On the opposite side, and front, is a bench, with a hat on it; various carpenter's tools lie on the floor; farther in the room is a man descending some stairs, with a plate and pitcher in his hands, and another quitting it at a door. A terrier lies in the centre of the foreground. This is also an excellent example of the master.

1 *ft.* 9¾ *in.* by 2 *ft.* 1 *in.*—P. Worth 400 *gs.*

Collection of Sir L. Dundas, Bart. . 1794. . . . . 60 *gs.*
Sale at Mr. Christie's . . . . . 1807. . . . . 170 *gs.*
Now in the collection of the Marquis of Bute.

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355. A *Corps de Garde.* The fore-ground is occupied with a variety of armour, colours, drums, and other military implements; the principal figure is a man entering, with a cloak on his arm.

1 *ft.* 9 *in.* by 2 *ft.* 4 *in.*—Cop.

Collection of Sir L. Dundas, Bart. . 1794. . . . . 52 *gs.*

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356. The Companion. A similar subject.

1 *ft.* 9 *in.* by 2 *ft.* 4 *in.*—Cop. Worth 29 *gs.*

The total amount of the collection of Sir L. Dundas was 8673 *gs.*

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357. A Landscape, with a country ale-house, from which a flag flies, with a crescent on it. Thirty-two peasants are assembled to enjoy their rural amusements and recreation; amongst them, and near the house, is a party grouped round a table, eating ham; towards the centre is another group, near a tree, at the foot of which lies a fellow intoxicated.

Collection of N. Desenfans, Esq. . 1802. . . . . 80 *gs.*

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358. The Gazette. The Interior of an *Estaminet.* On the right, and front, are four men, in the dress of mechanics, disposed round a fire; the nearest of them is seated with his back to the spectator, smoking his pipe; two others are also seated, and the fourth, an elderly man, stands with his back to the fire. Their attention is directed to a man, who is approaching them with a newspaper in his hand. In an adjoining room, in the back-ground, are four jovial fellows, round a table.

1 *ft.* 6 *in.* by 1 *ft.* 8 *in.*—P.; or, 1 *ft.* 5 *in.* by 2 *ft.* 2 *in.*

Engraved by Varin, under the title of *La Gazette;* and also by Pelletier.

Orleans' Gallery, ... 1798. Bought by Sir P. Stephens. In the sale of the latter gentleman's collection it was bought in at . . . . . 450 *gs.*

Collection of Lord Ranelagh, . . 1822. (bought in.)

——— Lord Ranelagh, 1829. (By Mr. Christie) 250 *gs.*

Now in the collection of William Cririe, Esq., Manchester.

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359. The Interior of an *Estaminet.* In front, and on the left side, is a company of four men and a woman; three of the former are seated at a little table; two of them, the nearest to the spectator, are playing at cards. In the opposite side is seen a young woman, coming up from a cellar, with a plate and jug in her hand. In the back part of the room are about seven figures.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—C.

Engraved by Launay, under the title of *L'Estaminet.*

Orleans' collection, ... 1798. Valued with a Companion, and sold to William Beckford, Esq. for . . . . 500 *gs.*

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360. A Farmer preparing for Market. The vegetables, wheelbarrow, and baskets, which are introduced in the composition, are painted with surprising truth and spirit.

Collection of his Excellency Baron Fagel, 1795. . . . . 130 *gs.*

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361. An Interior, with a young man sitting upon a tub before a fire, lighting his pipe with a match; in the back-ground is a peasant leaning his head against the wall.

11$\frac{1}{4}$ *in.* by 8$\frac{1}{2}$ *in.*—P.

Engraved by Tardieu; and etched by Teniers.

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362. An Old Man, in a blue jacket and a slouched hat, sitting on a block before a fire, filling his pipe; a jug stands by his side; beyond him stands a man, with his back to the spectator.

11 *in.* by 8 *in.*

Formerly in the collection of the Duke de Valentinois.
Collection of Mr. Emmerson, . . 1829. . . . . 21*l.*

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363. A View of a Farm-House, and the interior of a barn adjoining it. In front of the former is a young woman at a well, with a bucket in her hand; her attention appears to be attracted by an elderly man, who stands at the half-door of the house. In the grange, on the opposite side, are four cows, which a man and a woman are feeding; another woman is entering at a door, with a bundle of turnips on her head. A barrow, full of vegetables, and a variety of objects are on the foreground.

Engraved by Daullé.

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364. A Woman, seated near a cottage, looking attentively at a piece of linen, which she holds in her hands; a table stands near her, on which are a jug, a pot of embers, a wine-glass, and a bunch of turnips; a pot, and other vegetables lie on the ground, &c.

1 *ft.* by 9 *in.*

Engraved by Basan.

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365. An Interior, with six peasants, three of whom are seated in front, at a table; two of them are smoking, and the third (the nearest) is seated on a tub, with his back to the spectator, leaning his head on the table; two others are at a fire; and the sixth is leaving the room by a side door.

$12\frac{1}{4}$ *in.* by $9\frac{5}{4}$ *in.*—P.

Engraved by Basan; and also etched by Rossel, under the title of *Les Délices de la Tabagie.*

A Picture, corresponding with the above, is in the collection of Thomas Garle, Esq.

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366. An Interior, with two Boors. The nearest is seated by a little table, with a pipe in his hand; behind him stands his comrade, with a pitcher; a woman is seen entering at a side

door, with a plate in her hand. The figures are seen to the knees.

$7\frac{3}{4}$ *in.* by $5\frac{1}{2}$ *in.*—P.

Engraved by Lepicie, from a picture at that time in the collection of M. Bellanger.

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367. A Landscape, with a cottage on the right, into which a woman is entering. At a little distance from the house are three men, with sticks, in close chat together. On the opposite side the view extends over the country to a distant village.

3 ft. 5 in. by *5 ft. 1 in.*—C.

Engraved by Laurent, under the title of *La Conversation.* This print has been copied by Jorma; and etched by Teniers.

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368. A View, looking through a natural arch, formed of lofty rocks, over an agreeably undulated country. On the fore-ground and right is a peasant, in a blue jacket and red cap, having his fortune told of an old gipsy-woman; two others of her fraternity and a child are near some hillocks in the centre; one of them sits on the ground, with an infant in her arms.

1 ft. $4\frac{1}{4}$ *in.* by *1 ft. 9 in.*—P.

Collection of Prince de Garvé, . . 1830.

Bought by the Writer, for 800 *fs.* *32l.*

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369. The Rat-Catcher.

7 *in.* by $5\frac{1}{2}$ *in.*—P.

Engraved by Moitte.

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370. The Bagpiper. The view offers a pleasant Landscape, with a cottage at a little distance on the right, partly concealed by trees, where a party of peasants are regaling under a pent-house, at its side. The merry piper appears to be hastening along the fore-ground, playing on his instrument, and preceded by his dog.

9 *in.* by $12\frac{1}{2}$ *in.*—P.

Engraved by Beauvarlet, under the title of *Le Joueur de Cornemuse;* also by Helman.

Valued by the Experts du Musée, in 1816, at . 800 *fs.* *32l.*

Now in the Louvre.

371. A Landscape, with lofty rocks on each side, varied with pine and other trees of scanty foliage; upon a hilly road, on the left, are two travellers in chat; and on the opposite side is a pedlar ascending a hill, with a pack at his back.

9 *in.* by 1 *ft.* 1 *in.*—P. *(about.)*

Engraved by La Barthe.
Exhibited in the British Gallery in 1827.
Now in the collection of His Majesty.

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372. The Interior of a Cottage. On the left, and front, is a young woman, sitting at a table with an elderly man, who has his arm round her neck; his gallantry is observed by an old woman, at a little window above; on the opposite side, at the end of the room, is a group of five figures round the fire. A cask, and a variety of other objects, fill up the fore-ground.

1 *ft.* 9 *in.* by 1 *ft.* 9 *in.*—C. Value 200 *gs.*

Engraved by Patas.
Collection of the Duke of Orleans, . 1798.
A picture of a similar subject, with a man turned to the wall in the back of the room, and three men smoking in another room, is engraved by Basan, from a picture then in the collection of the Count de Bruhl, under the title of *Le vieux Conteur de Menteries.*

2 *ft.* 3 *in.* by 1 *ft.* 9 *in.*

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373. The Interior of an *Estaminet.* On the left front is a group of six persons, the nearest of whom is a man, seated, with a draught in his hand; another stands opposite him, in the attitude of throwing the dice in the game of tric-trac; three others are looking on; and the sixth is chalking up the game. The back-ground is occupied by a company of seven others.

1 *ft.* 9 *in.* by 2 *ft.* 8 *in.*—P. Value 300 *gs.*

Engraved by Gareau.
Collection of the Duke of Orleans, . 1798.
Now in the collection of the late T. Penryee, Esq. at Yarmouth.

374. A Landscape, with a group of figures dancing and regaling. A clear and silvery picture.

Collection of Mr. Bryan, ... 1798. . . . . 168*l.*

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375. A Village *Guinguette*, at which numerous peasantry have assembled to regale; the company are divided into various groups, each of which is pursuing some one of the divers amusements customary to the country. Several pots, cauldrons, and other domestic utensils, are distributed over the fore-ground; and some cottages, apparently forming the entrance to a village, are seen in the distance, on the left.

1 *ft.* 2½ *in.* by 1 *ft.* 7½ *in.*

Collection of M. Tolozan, . . . 1801. . 1820 *fs.* 73*l.*

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376. The Interior of a Kitchen. A good store of fruit and game covers a table, on the right; and a large pot, a bottle, and other objects are on the ground near it; a young man-cook, with a plate in his hand, stands on the opposite side and front; and two other men and a woman are in the back of the room, busily engaged.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Tolozan, . . . 1801. . 1810 *fs.* 72*l.*

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377. The Interior of a *Cabaret.* The subject represents a Dutch woman sitting on the right, near a tub, lighting her pipe, and apparently listening to a peasant, who is near her; beyond them are three other figures, near the chimney. Various culinary objects are distributed on the fore-ground.

1 *ft.* 1½ *in.* by 1 *ft.* 7½ *in.*

Collection of M. Tolozan, . . . 1801. . 1300 *fs.* 52*l.*
———— Anonymous, . . . 1818. . 6000 *fs.* 240*l.*
———— John Webb, Esq. . . 1821. . . . . 200*l.*

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378. An Interior, with three figures. A young woman, seated near a table, playing on a pipe; a man is sitting by her

side, looking at her with great attention; at the same time an old woman, partly concealed behind a partition, is watching them.

1 *ft.* by 8½ *in.*—P.

Collection of M. Tolozan, . . . 1801. . 262 *fs.* 10 *gs.*

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379. A Tile Factory. The view represents an open space in the environs of an abbey, where the manufactory of tiles is seen in active operation, in all its details, and many workmen engaged in their several departments. The busy scene is agreeably enlivened by the aspect of a bright day. Painted in the artist's most free and spirited manner.

1 *ft.* 4 *in.* by 2 *ft.* 4 *in.*—P.

Collection of M. Robit, ... 1801. . 4520 *fs.* 181 *l.*

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380. The Interior of a *Tabagie*, with a company of four artisans, on the right, smoking and drinking; in an adjoining room are several others, similarly engaged.

1 *ft.* 1 *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Robit, ... 1801. . 3892 *fs.* 156 *l.*
———— —— Crawford, Esq. . 1806. . . . . 399 *l.*
———— Lord Kinnaird, . . . 1813. (Mr. Phillips) 295 *gs.*

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381. A Landscape, with a pool of water, overgrown with bulrushes and other aquatic plants. In this sequestered spot are six ducks, playfully enjoying their natural element. This little picture is painted with surprising truth and spirit.

Engraved by J. Fittler.

Collection of Sir William Hamilton, 1801. (by Mr. Christie) 32 *l.*
Now in the Bridgewater collection. . . . . Worth 100 *gs.*

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382. A Chemist in his Laboratory. He is represented busily employed in blowing the fire under a crucible; two books lie open at his side, and towards the end of the room are two of

his assistants. An infinite variety of chemical apparatus is distributed about the place.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Geldermeester, . 1800. . 500 *flo.* 45 *l.*

A picture, representing the preceding subject, was sold in the collection of Lord Rendlesham, in 1806, for . . . . . 130 *gs.*

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383. The Interior of a Cottage. A peasant stands in front, with a spade in his hand; a basket filled with apples, and a variety of culinary untensils, are on the ground near him. Three other peasants are seen near the chimney, in the back of the room.

1 *ft.* 4 *in.* by 2 *ft.* 2 *in.*—P.

Collection of M. Geldermeester, . 1800. . 460 *flo.* 41 *l.*

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384. A *Corps de Garde.* The subject represents a group of three soldiers playing at cards; a peasant, with a jug in his hand, is standing near them, looking on. A variety of armour lies scattered on the ground in front; and three other soldiers are at a door, in the back of the room.

1 *ft.* 2 *in.* by 11 *in.*—P.

Collection of M. Geldermeester, . 1800. . 205 *flo.* 18 *l.*

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385. A Landscape, with two cottages on the left; and a party of ten peasants, playing at skittles, in the fore-ground. A woman stands at the door of the nearest cottage, and another is seen at the window. Painted in the artist's most attractive manner, and with a clear and agreeable tone of colour.

10 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Geldermeester, . 1800. 250 *flo.* 22 *l.* 10 *s.*

———— Sir S. Clarke and G. Hibbert, Esq. 1802. 100 *gs.*

———— G. Hibbert, Esq. . . 1829. . . . . 67 *gs.*

Now in the possession of Charles O'Niel, Esq.

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386. A Landscape, with a shepherd and shepherdess keeping cattle; a view of Antwerp is introduced in the distance.

Collection of Sir William Hamilton, . 1801. . . . . 65 *l.*

387. A Village Fête. The festive scene is represented as passing in front of a village ale-house; the company, consisting of about forty persons, of both sexes, are engaged in the various amusements usual on such occasions; one party (of five) are at table, taking refreshments, while others are gaily dancing to the music of a bag-pipe, &c. This picture is distinguished from others of the same subject by the introduction of an ancient Flemish custom, at such festivals, of collecting donations for the poor: this is being performed by a young villager, who is seen at a little distance, under a garland of flowers. The landscape is diversified with rustic habitations; and the several groups of villagers, observable in different parts, indicate a time of general rejoicing.

1 *ft.* 8 *in.* by 2 *ft.* 3 *in.*—P.

Collection of M. Helsleuter, . . 1802. 16,550 *fs.* 662*l.*
———— M. La Fontaine, . . 1811.(Mr.Christie)1650*gs.*
Exhibited in the British Gallery in 1826 and 1827.
Now in the collection of His Majesty.

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388. A View of a Camp and a Fortification, defended by a number of citizens. Amongst the several figures may be observed a drummer, beating a call, whilst the troops are getting under arms; and a young man, in a red mantle, about to enter the guard-room. A flag, and a great variety of armour, are grouped on the left fore-ground.

1 *ft.* 8 *in.* by 2 *ft.* 4 *in.*—Cop.

Collection of M. Helsleuter, . . 1802. . 3180 *fs.* 127*l.*
———— Walsh Porter, Esq. . 1803. . . . . 280*l.*
Exhibited in the British Gallery in 1826 and 1827.
Now in the collection of His Majesty.

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389. The Companion. A *Corps de Garde.* A group of five figures are round a table, in front, the nearest of which is an *officier bourgeois*, dressed in a yellow buff jacket and a green sash, and wearing a hat with white feathers; he is seated with his back to the spectator, and his attention is directed to a man

on the opposite side of the table, who leans with his left hand on it, and holds up the other, apparently demanding "odd or even?" the other figures are looking on. A scarlet saddle, a quantity of armour, and other military implements, occupy the right of the fore-ground; on the opposite side is a spaniel. Through a lofty entrance, in the back of the room, are seen the gate of a city, and various figures. This very excellent production is dated 1647.

1 *ft.* 8 *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Helsleuter, . . 1802. . 270 2 *fs.* 108 *l.*
——— Walsh Porter, Esq. . 1803. . . . . 145 *gs.*
In a sale by Mr. Christie, . . . 1813. . . . . 350 *gs.*
Collection of Count Pourtales, . . 1826. Bought *en bloc* by the Writer, in conjunction with Mr. Emmerson.
In the same collection (by Mr. Phillips) 1826. . . . . 405 *gs.*
In a sale at Bath, ... 1827. . . . . 600 *gs.*
Bought by W. Beckford, Esq.
Now in the possession of Augustus Combe, Esq.

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390. The Sausage-Maker. The subject represents the Interior of a kitchen, on the right of which is a dead pig, cut open and suspended to a stick; in the middle, is a young woman, occupied making sausages; and on the left is a group of four children, the eldest of which is blowing a bladder; several other persons are in the back-ground. Various utensils are distributed about the room.

Engraved by Le Bas, under the title of *La Boudinière.*
Collection of M. Montaleau, . . 1802. . 1820 *fs.* 73 *l.*

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391. Peasants regaling, before a Cottage. The view offers a hilly landscape, divided by a river, in which five men are fishing with nets; three others stand round a tub on its bank; beyond them is seen a large castle, on a hill. A cottage occupies the right side of the view, in front of which are five peasants, disposed round a little table; one of them, with his back to the spectator, wears a drab hat and a blue jacket; his comrade, to the left, stands with his hand behind him. On the opposite

side of the table are an old and a young man; the former is filling his pipe, and the latter, wearing a scarlet cap, has his hand on his neighbour's shoulder. At the same time the hostess is coming from the house, with a dish of meat in her hand. In the middle of the fore-ground are some pots, and other culinary utensils.

3 ft. 11 *in.* by *6 ft.* 8 *in.*—C.

Collection of M. Laborde, . . . 1802. . 1210 *fs.* 48 *l.*

Now in the Louvre; valued by the Experts du Musée, in 1816, at 10,000 *fs.* 400 *l.*

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392. A Landscape, represented under the pleasing effect of a fine sunny evening, and peasants driving home cattle.

Collection of Sir S. Clarke, Bart. and G. Hibbert, Esq. 1802. . . . 100 *gs.*

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393. A Landscape. Painted in the artist's silvery manner.

Collection of Sir S. Clarke, Bart. and G. Hibbert, Esq. 1802. . . . 46 *gs.*

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394. The Companion. A Landscape and Figures.

Collection of Sir S. Clarke, Bart. and G. Hibbert, Esq. 1802. . . . 44 *gs.*

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395. A Landscape and Figures. A company of villagers regaling at a country ale-house, with a view of a distant village, &c.

Collection of the Marquis of Lansdowne, 1806. . . . 185 *gs.*

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396. A View of the Entrance to a Village, with a harvest scene occupying the middle-ground.

Collection of the Marquis of Lansdowne, 1806. . . . 126 *gs.*

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397. An Interior, with two boors engaged at cards, and a third, with a glass in his hand, looking on. In the back of the room are an old woman and three men, near a fire-place.

1 *ft.* 2 *in.* by 11½ *in.*—Cop.

Collection of M. Smeth Van Alpen, 1810. . 625 *flo.* 56 *l.*

398. Twelfth-Night. An Interior, with a variety of figures, full of humour. A dog and objects of still life are skilfully introduced.

Collection of Lord Rendlesham, . 1806. (bought in) 125 *gs.*
———— Lord Rendlesham, . 1809. . . . . 70 *gs.*

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399. A Village Feast, or Harvest-Home.

Collection of Lord Rendlesham, . 1806. (bought in) 130 *gs.*
———— Lord Rendlesham, . 1809. . . . . 95 *gs.*

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400. A Flemish Fête.

Collection of R. Heathcote, Esq. . 1807. . . . 155 *gs.*

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401. A Landscape, with Woodcutters. A setting sun, gleaming through an avenue, falls upon a figure, which is seen penetrating a forest.

Collection of Sir R. Sullivan, Bart. . 1808. . . . 590 *gs.*

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402. A View of a Farm-House, with its adjacent barns and yard. A man cutting chaff, a white horse feeding near him, and a variety of poultry, give animation to the rustic scene. An excellent picture, abounding with natural expression.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—P. *(about.)*

Engraved, modern.

Collection of Richard Walker, Esq. 1803. . . . 110 *gs.*
Now in the Dulwich Gallery.

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403. The Interior of a large Kitchen, on the left front of which is seated an old woman, paring turnips; a barrow, full of vegetables, some apples, cucumbers, &c., are lying on the ground, and a great variety of culinary utensils and other objects fill up the middle front. In the back of the room are three figures, near a chimney. The fruit and vegetables are by Snyers.

1 *ft.* 10 *in.* by 2 *ft.* 5 *in.*—P.

A similar subject to the preceding was sold in the collection of Sir Lawrence Dundas, Bart., in 1794, for 30 *gs.*

Surrugue has engraved a Print of the interior of a kitchen, in which is a woman, seated at her spinning-wheel; at the side stands a barrow of vegetables, and on the ground are turnips, and culinary utensils. A party of seven peasants are in the back of the room.

1 *ft.* 9½ *in.* by 2 *ft.* 9 *in.*

Then in the collection of M. l'Abbé Majinville, 1749.

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404. A View of a Village. On the right is a little public-house, near which are several peasants, five of whom are smoking and drinking; various utensils are on the ground; and the spire of a church, and a second village, amidst trees, are seen in the distance, which is separated from the fore-ground by some water.

1 *ft.* 4 *in.* by 2 *ft.*—P.

Collection of M. Van Leyden, . . 1804. . 1500 *fs.* 60*l.*

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405. *Les Diseuses de Bonne-Aventure.* A rocky cave, in which are five figures, amongst whom is a gipsy-woman, telling a man his fortune.

Engraved by Chenu, when in the Orleans' collection.

Collection of Richard Hulse, Esq. . 1806. . . . . 110 *gs.*

A picture, corresponding with this, is in the collection of Jeremiah Harman, Esq.

A picture, representing the same subject (1 *ft.* 2 *in.* by 2 *ft.*), was sold in the collection of Welbore Agar Ellis, Esq., in 1806.

There is a small Print of gipsies in a cavern, &c. engraved by Marcenay, in 1765.

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406. Villagers merry-making. A Landscape, with a cottage by the side of a wood, and several groups of peasants drinking and otherwise regaling; amongst them is one lying asleep, another is stupid with drink, and a third is seated with his arm round a woman's neck.

Collection of Mrs. Gordon, . . . 1808. . . . 86 *gs.*

Again, in Mr. Hill's sale, . . . 1811. . . . 125 *gs.*

407. The miraculous Draught of Fishes, or the calling of Peter and Andrew. The view exhibits a wide expanse of ocean, and the Saviour standing on a bank in front, in an animated position, as if he were addressing himself to some fishermen, who, to the number of nine persons, are seen a little way from the shore, occupied in collecting the multitude of fish which they have caught; six of them are in a vessel, and others in the water.

3 ft. $5\frac{1}{2}$ *in.* by *4 ft. 6 in.*—C.

Engraved by Major, from a picture then in the collection of B. Cleeve, Esq.

Collection of Sir G. Yonge, Bart. . 1806. . . . 156 *gs.*

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408. *Vue du Rhône.* The view presents mountainous scenery, with a winding river; on the fore-ground are two cows and eight sheep; under a high bank, at the side, is a man seated, playing a bag-pipe; a shepherd is resting on his stick, listening to him; behind the latter are two pigs.

2 ft. 9 in. by *3 ft. 10 in.*—C.

Engraved by Major, under the above title.

Formerly in the cabinet of B. Cleeve, Esq.

This is, perhaps, the picture which was sold in the collection of Sir George Yonge, Bart., in 1806, for 115 *gs.*

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409. *Le Dîner Flamand.* The composition consists of a group of persons, of various ages, amongst whom is the father of the family, seated at table, saying grace.

1 ft. 2 in. by *1 ft. 9 in.*

Collection of Welbore Agar Ellis, Esq. 1806.

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410. A Landscape, with the artist's château, and a group of gipsy fortune-tellers on the fore-ground.

3 ft. 10 in. by *4 ft. 7 in.*—C.

Collection of N. Desenfans, Esq. . 1802. . . . 195 *gs.*
——— Hastings Elwyn, Esq. 1806. . . . 215 *gs.*
——— P. Panné, Esq. . . 1819. . . . 245 *gs.*

A picture of the above description (*3 ft. 10 in.* by *5 ft. 6 in.*) was sold in the collection of Welbore Agar Ellis, Esq., in 1806.

411. Gipsy Fortune-Tellers. A Landscape, exhibiting a view of the château of the artist, situate on the right, surrounded by a moat, crossed by a bridge of a single arch. The opposite side presents a hilly site, of a sandy soil. Upon a road, in front, is a gipsy-woman, telling a peasant his fortune; behind her are three other gipsy-women; one of them is seated with a child in her lap, and a second has a basket on her arm. This is a clear and good example of the painter.

3 ft. by *3 ft.* 11 *in.*—C.

Now in the collection of the Chevalier Erard.

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412. The Interior of a Cottage, with five figures: four peasants, smoking and playing at dice, and a woman entering at the door, with a jug and a plate in her hands. Various accessories are distributed about the room.

9 *in.* by 12½ *in.*—Cop.

Engraved by Le Bas.

Collection of M. Vander Pot, *Rott.* 1808. . 515*flo.* 46*l.* 10*s.*

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413. A View of some Cottages, surrounded by trees, and occupying the second distance. An old gardener stands on the right fore-ground, with a spade in one hand and a crutch in the other; his wife is seated a little way from him, engaged at her distaff and spinning-wheel. Some poultry, and a variety of utensils, diversify the fore-ground.

1 *ft.* 11 *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Grand Pré, . . 1809. . 1910*fs.* 76*l.*

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414. The Interior of a Stable, with figures, and two dromedaries.

Collection of the Hon. T. Greville, 1810. . . . . 51 *gs.*

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415. A Monkey's Party. Some of them are engaged at cards; others are providing for the entertainment of their guests.

Collection of the Hon. T. Greville, 1810. . . . . 72 *gs.*

There are two Prints, corresponding in description with the above, engraved by Pool, and by Chenu.

416. A Vinegar-Dealer, wheeling a barrow, with a cask in it, over a sandy road.

Collection of Sir P. Stephens, Bart. 1810. . . . 100 *gs.*

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417. A Landscape, with high sandy rocks, surmounted by a tower, and a wooden bridge across a ravine, through which rushes a cataract. On the fore-ground are a peasant and a woman, leading a cow, and followed by a pedlar; beyond them are two old men.

Collection of Sir P. Stephens, Bart. 1810. . . . 220 *gs.*

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418. A Magdalen, on her knees, before a crucifix. Painted in imitation of the Italian school.

1 *ft.* 3½ *in.* by 1 *ft.* 3 *in.*—C.

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419. The Village-Doctor. The Interior of a room, with a great variety of objects appertaining to pharmacy. On the right is seated a middle-aged man, with his foot on a block; while the doctor, bending on one knee, is carefully removing the dressing from the wound; a drab hat hangs on the back of the patient's chair, and a monkey is on the top of the partition behind him. On the opposite side of the room is a youth, at a table, warming a plaister over a chafing-dish. The remaining person is an elderly female, who stands with a basket on her arm, looking on.

1 *ft.* 1 *in.* by 1 *ft.* 6¾ *in.*

Engraved by Major, in 1747.

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420. The Village-Doctor. This picture corresponds precisely in composition with the preceding; but differs in the characters of the persons, the arrangements of the accessaries, and having the addition of a man in a pink jacket, quitting the room at a side-door. The monkey is also omitted. It is painted with surprising breadth and unusual force and richness of colour.

1 *ft.* 3½ *in.* by 2 *ft.*—P.

Collection of Walsh Porter, Esq. . 1810. . . . . 240 *gs.*

———— Mr. Thompson Martin, 1830. (bought in) 95 *gs.*

Now in the possession of Thomas Tomkison, Esq.

421. The Village-Doctor. A third picture, of a similar composition with the above, but differing in every other respect, and having the addition of a man, supported on crutches, entering the room.—*See Nos.* 108 *and* 340.

10½ *in.* by 1 *ft.* 1½ *in.*—P.

Now in the possession of Mr. Artis.

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422. A View of the Château of Teniers. A building of a picturesque appearance, with towers; concealed in part by trees, and surrounded by a moat, in which are six men drawing their nets; at the same time one of their comrades is ascending the bank, to present a fine pike to the artist, who, with his two daughters and son, are at the side, waiting to receive it. The latter is a youth habited in a blue dress, and holds a greyhound by a string. An excellent picture.

2 *ft.* 9 *in.* by 3 *ft.* 10½ *in.*—C.

Collection of M. Lambert, . . . 1787. . 4901 *fs.* 196*l.*
——— M. Sereville, . . . 1811. . 2400 *fs.* 96*l.*
By Mr. Christie, ... 1813. . . . . 252*l.*
Again, by Mr. Christie, ... 1814. . . . . 165*l.*

Now in the collection of Sir George Warrender, Bart.

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423. An Interior, with an old woman asleep in an arm-chair; two boors are in an inner room, before the fire. Groups of utensils, vegetables, and other objects of still life, form the principal objects in the front room.

Sale of Mr. Hill, ... 1811. . . . 185 *gs.*

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424. A Flemish Fête. Amongst a number of peasants, divided into a variety of groups, is a party dancing, while others are feasting, or smoking and drinking. Amidst the scene of hilarity may be observed a peasant, somewhat rudely pressing a girl to dance with him.—*See Nos.* 57 *and* 58.

Collection of Henry Hope, Esq. . 1811. . . . 500 *gs.*

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425. Gamblers. An Interior, with several figures; the group in front consists of five men, three of whom are seated

near a tub, with a board on it, which serves for a table; the other two are at cards. Dated 1646.

11 *in.* by 1 *ft.* 2 *in.*—P.

Collection of M. Solirene, . . . 1812. . 3851 *fs.* 154*l.*
———— M. A. Perrier, . . 1817. . 6510 *fs.* 260*l.*

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426. The Interior of a Country Ale-House, with an assemblage of twenty-eight figures, variously occupied; amongst them are a young man and a woman, dancing to the music of three instruments—a fiddle, a bass-viol, and a triangle—the first of which is played by a man mounted upon a tub. On the opposite side is a party of seven persons at table, apparently suspending their repast to observe the dancers; others are amusing themselves with singing, drinking, and smoking. The room is illumined by a window, through which are seen some trees, and the roof of a house.

1 *ft.* 5½ *in.* by 1 *ft.* 11½ *in.* Worth 250 *gs.*
Collection of M. Clos, ... 1812. . 1800 *fs.* 72*l.*
Now in the collection of Thomas Emmerson, Esq.

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427. Bowl-Players. A Landscape; on the left stands a large ale-house, from which a woman is coming with a plate in her hand; a man is at a window, looking at some peasants playing at bowls, one of whom is in the act of throwing; near him are four others, attentively regarding the game.

1 *ft.* 3 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Clos, ... 1812. . 2410 *fs.* 96*l.*

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428. The Companion. A Landscape, with a fore-ground, composed of sandy hillocks, bounded by a hedge and a few trees; three cows and a flock of thirteen sheep are distributed over this part. The cow-boy sits on the left, playing on a pipe, and a shepherd, with a stick, stands behind him. On the opposite side the country is divided by a river. This is a clear and beautiful example of the master.

1 *ft.* 4½ *in.* by 2 *ft.* 1 *in.*—P.

Collection of M. Clos, ... 1812. . 2411 *fs.* 96*l.*

The latter was again sold, with the entire collection of Prince Talleyrand, in 1817, and was afterwards bought by John Webb, Esq., for . . . . . 200*l.*

Now in the collection of Alexander Baring, Esq.

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429. An Interior, with boors playing at cards.

Collection of General Craig, . . 1812. . . . 185 *gs.*

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430. A small Landscape, with figures. Very spiritedly painted.

Collection of Lady B. Germain.

——— General Craig, . . 1812. . . . 69 *gs.*

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431. David Teniers' House. A picturesque building, surrounded by water, which is traversed by a bridge with two arches. On the left, and close to the front, is a group of three men, one of whom is seated on the bank, angling.

$8\frac{3}{4}$ *in.* by $6\frac{5}{4}$ *in.*—P.

Engraved by T. Major, under the above title.

Collection of General Craig, . . 1812. . . . . 87 *gs.*

Bought by Earl Mulgrave.

A picture, answering this description, was sold in the collection of Sir Joshua Reynolds, in 1795, for 12 *gs.*

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432. The Interior of a large Kitchen, well stored with a variety of game, and an abundance of provisions of every description. On the fore-ground are two hares and four fawns; near them is a man-cook, whose attention is arrested by the approach of a young man, who is carrying another hare, suspended to a stick; beyond him is an open door, at which a young woman, with a plate in her hand, is entering; at the same time, an old woman is observing all that is passing, from a little window above; two men are at the farther end of the room, near a large chimney; four spits, loaded with meat and poultry, are before the fire; several ducks, partridges, and other birds, are on the left fore-ground; and a quarter of veal,

and other things, lie on a table; another man is engaged larding fowls; and near him are a turkey, some pigeons, and other objects.

2 *ft.* 9 *in.* by 4 *ft.* 0½ *in.*—P.

Collection of Baroness de Hemptinnes, 1780. . 500 *flo.* 45*l.*
——— M. Le Brun, . . . 1812. 15,000 *fs.* 600*l.*
——— M. Dufresne, . . . 1816. 15,000 *fs.* 600*l.*

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433. The Interior of a Guard-Room, with a party of soldiers at cards. In the back part of the room is seen the angel delivering St. Peter.

Formerly in the Queen of Spain's collection.

Sold by Mr. Phillips, ... 1815. . . . 330 *gs.*

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434. The Interior of a Guard-Room, on the left of which are four military men at a table, gambling; one of them, wearing a helmet, is seated with his back to the spectator; his adversary stands on the opposite side of the table, prepared to throw the dice. On the right of the picture is a variety of armour and military weapons, among which is a complete suit of black armour, hung on a stand. An excellent production.

1 *ft.* 9 *in.* by 2 *ft.* 4 *in.*—Cop. Worth 400 *gs.*

Now in the collection at Knowle.

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435. The Interior of a Guard-Room, the centre of which is occupied by a party of four military men, disposed round a table, gambling; one of them, wearing a buff jacket, a red sash, and a drab hat with feathers, is seated with his back to the spectator; his right-hand comrade wears a fur cap and a brownish gray jacket; while a third, sitting on the opposite side of the table, has on a helmet; their attention is directed to a young man in a purple dress, who is about to cast the dice from his hand. On the right are a red mantle and some armour, lying on the ground; and more retired are two men at a fire. On the opposite side are a suit of armour on a stand, a drum, and a helmet; and through a door-way, in the

back of the room, is seen an angel delivering St. Peter from prison.

1 *ft.* 9 *in.* by 2 *ft.* 4 *in.*—Cop. Worth 450 *gs.*

This beautiful picture was formerly in the possession of M. Eynard. Now in the Musée at Lyons.

A picture, corresponding very nearly with the preceding description, is in the collection of M. Vrancken, at Lookerin.

2 *ft.* 2½ *in.* by 2 *ft.* 10½ *in.*—P. Worth 400 *gs.*

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436. The Interior of a Guard-Room. A party of five cavaliers are assembled round a table, in the centre, gambling; two of them wear helmets; a third, sitting on a form, with his back to the spectator, has on a buff jacket with blue sleeves; his attention is directed to a young man, who is leaning on the table, and seems to be about to throw the dice; two of their comrades are farther in the room, near the fire. Among a quantity of armour, at the side, is a helmet mounted with plumes, placed on a form.

2 *ft.* 0½ *in.* by 2 *ft.* 8½ *in.*—Cop. Worth 350 *gs.*

Now in the Dresden Gallery.

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437. A Guard-Room, in front of which is a party of military at a table, playing at cards; others, standing by a fire, are drinking and smoking; a youth, carrying a scarlet mantle on his arm, is going towards a quantity of armour, which lies on the ground at the side of the room.

1 *ft.* 5 *in.* by 1 *ft.* 8 *in.*—Cop. Worth 250 *gs.*

Now in the Dresden Gallery.

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438. The Interior of a *Corps de Garde*, with a variety of armour and military implements in front. A negro, with pistols, and other figures, in the back of the room, at play or smoking, complete the composition.

1 *ft.* 5 *in.* by 2 *ft.* 1 *in.*—Cop.

Sold by Mr. Christie, ... 1814. . . . 125 *gs.*

439. An Interior, with a boor, seated near a tub, which serves as a table, holding a pitcher in his hand, from which he appears to have just filled his glass; his comrade stands by his side, preparing his pipe. A second party is seen in the back of the room.

1 *ft.* 6 *in.* by 1 *ft.* 11½ *in.*—P. Worth 120*l.*

Now in the Dresden Gallery.

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440. A Musical Party, in which the artist has introduced portraits of himself and his family, engaged in a concert, at the door of his château.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*

Collection of John Trumbull, Esq. 1812. . . . 210 *gs.*
———— J. F. Tuffin, Esq. . . 1818. (Mr. Christie) 165 *gs.*

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441. A Village Fête. In front of a country inn are assembled more than forty persons; some at table, others dancing to the music of a hurdy-gurdy and a triangle—the former played by an old man, the latter by a boy—and several groups are enjoying the pleasures of smoking and drinking. In front is a cask, with a broom lying on it, and on the right a three-legged table, upon which is a blue pitcher; a flag floats from one of the windows of the house, at the door of which are some men and women. The scene opens on the left, and presents a view of a village. A sparkling and delightfully-painted picture.

1 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Muilman, . *Amst.* 1813. . 3025 *flo.* 272*l.*
———— M. A. Perrier, . . 1817. . 7100 *fs.* 284*l.*

Now in the possession of M. Valdou, Paris, 1826.

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442. The Bowl-Players. A large Landscape, with a country inn on the left, and some figures playing at bowls, two of whom appear to be disputing. In the centre are a youth and a dog, running; beyond a river, in the middle distance, are seen some hills and a village, with several buildings, illumined by a gleam of sunshine during a shower.

Formerly in the collection of the Duke d'Albert.

Sold by Mr. Christie, ... 1813. . . . 650 *gs.*

443. An Interior, with boors smoking and drinking.

Formerly in the Crawford collection.

Collection of Lord Kinnaird, . . 1813. . . . 295 *gs.*

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444. A small upright picture, representing Villagers dancing to the music of a bag-pipe, and a woman, standing within the door of a cellar, looking on.

Collection of Hart Davies, Esq. . 1814. . . . . 70 *gs.*

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445. A Company of twenty-four Villagers, assembled in the enclosed court of a *guinguette*, in the centre of which is a man, wearing a blue jacket, elevated on a cask, playing on a bag-pipe, to the music of which two couple are dancing in a ring. Three peasants stand in conversation together, near the front; behind them is a fourth, dressed in a gray jacket and scarlet cap, seated, leaning his head down on a cask. The remainder of the party stand in groups, close to a boarded fence abutting against the side of a house, at the door of which are the landlord and his wife; the former has a jug in his hand. A second cottage, and a cluster of trees, are beyond the fence. On the opposite side the view extends over a meadow bounded by trees, from amongst which rises the steeple of the village church. This admirable picture is painted in the artist's clear or silvery manner.

1 *ft.* 5¼ *in.* by 2 *ft.* 0½ *in.*—P.

Collection of Hart Davies, Esq. . 1814. . . . 300 *gs.*

———— George W. Taylor, Esq. 1823. . . . 395 *gs.*

Exhibited in the British Gallery in 1818.

Now in the collection of Alexander Baring, Esq.

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446. An Interior, with three figures; the nearest to the spectator has a glass of wine in his hand.

Sold by Mr. Christie, ... 1814. . . . . 71 *gs.*

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447. The Alchymist. The Interior of a Laboratory, well furnished with crucibles, retorts, and other chemical apparatus. The operator, a venerable man, wearing a fur cap, stands on

the right, blowing under a crucible, and observing, with watchful eye, the effect of the fire; he is assisted by a youth, who is on the farther side of the furnace; and also by three men, one of whom is pounding something in a mortar. Among a variety of objects on the fore-ground is a cat. Dated 1649.

1 *ft.* 11 *in.* by 2 *ft.* 9 *in.*—C. Worth 350 *gs.*

Collection of Minderhout de Neuville, 1765. . 1580 *flo.* 142*l.*

——— Baroness Thoms, near Leyden, in 1816, 800 *flo.* and 5 per cent., 76*l.* Bought by Mr. Barnet.

Now in the collection of the Chevalier Erard, Paris.

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448. An Interior, with six figures; one of them, dressed in a red cap and a blue jacket with white sleeves, is seated in front, enjoying his pot and pipe; behind him stands his comrade, with his back to the spectator. In the back of the room, on the opposite side, are four others, round a fire, playing at cards.

1 *ft.* by 9 *in.*—P.

Collection of M. A. Perrier, . . 1817. . 2500 *fs.* 100*l.*

Now in the collection of his Excellency Sir Charles Bagot, Bart.

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449. Several Peasants regaling, in front of a cottage.

Collection of the Duke d'Albert, . 1817. . . . 44*l.* 10*s.*

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450. The Interior of a Kitchen, garnished with an abundance of fruit and vegetables, and an infinite variety of pots, kettles, tubs, and other culinary utensils: these objects are introduced by De Heem. The master of the house is in front, giving orders to the servant; and a woman, with a dog near her, is seen at the door.

1 *ft.* 6 *in.* by 2 *ft.*—P.

Collection of Smeth Van Alpen, *Amst.* 1810. . 1000 *flo.* 90*l.*

——— Madame Hogguer, *Amst.* 1817. . 1090 *flo.* 98*l.*

Again, at Paris (by M. Le Rouge), 1818. . 3510 *fs.* 140*l.*

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451. A *Kermiss.* The view represents the village of Semster and its environs, the inhabitants of which, dressed in

their gayest attire, are partaking of one of their annual recreations. The fore-ground of the picture is occupied by a company of fifty-six persons, in the midst of whom are three couple dancing, in a line, to the sound of a bag-pipe, played by an old man, mounted on a cask; near him is seated a woman, with a child in her arms; another, standing by her side, and a man leaning on the back of her chair (the latter appears to be intended for a portrait of Teniers). Several of the company are seated on benches, in front of a house, on the right; and on the opposite side are two men, near a pig-sty. The village and its church, concealed in part by trees, occupies the centre of the middle-ground; and a second party, similarly engaged to the former, is seen at some distance, on the left. A recent shower, indicated by a rainbow, has given peculiar freshness and brilliancy to the landscape.

2 ft. $0\frac{1}{2}$ *in.* by *3 ft. 2 in.*—P. *(enlarged.)*

Collection of John Knight, Esq. . 1819. (by Mr. Phillips.)
Bought in, at 440 *gs.*

——— John Knight, Esq. . 1821. (by Mr. P.) 400 *gs.*

Bought by Alexander Baring, Esq., who has since sold it to M. Nieuwenhuys.

Now in the collection of Edward Gray, Esq.

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452. Dives seized by Satan, in the midst of his festivity.

Collection of John Knight, Esq. . 1819. (bought in) 300 *gs.*
Again in the second sale, ... 1821. . . . . 295 *gs.*

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453. A Pair. A Landscape, with a cottage on the farther side of a sand hill; and on the fore-ground are three peasants playing at skittles.

$6\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

Now in the possession of Mr. Artis.

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454. The Companion exhibits a similar View, with cottages on the left side; under a pent-house, attached to the nearest one, are several figures; and on the same side and front, are two peasants standing in chat with one who is seated. A sign-

post is erected on a hillock in the middle. These are painted with admirable freedom and delicacy of colouring.

Collection of —— Akers, Esq. 1815. (sold by Mr. Stanley) 47 *gs.*
———— Lord Charles Townshend, ... 60 *gs.*
———— Geo. Watson Taylor, Esq. 1823. $32\frac{1}{2}$ *gs.* and 26 *gs.*

Exhibited in the British Gallery in 1821.

Now in the possession of Mr. Artis.

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455. The Interior of a Picture-Gallery. The artist has introduced his own portrait and that of his father's; the former, dressed in a gray coat, is seated at a table, holding a paper in his hand; the latter, habited in black, stands at his side; a hat and feathers hang on the back of the chair, near which is a little dog, looking at a monkey, seated on a stool. Several pictures, after various masters, are placed on the ground, others cover the walls, &c. &c.

2 ft. by *2 ft. 6 in.*—C.

Collection of Lord Courtenay, 1816. (by Mr. Christie) 156 *gs.*

Now in the collection of the Hon. General Phipps.

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456. An Interior, with two figures seated at a table in the middle of a room; the nearest of them is an old man (wearing a furred gown), with a glass of wine in his hand; the other is an elderly woman, with a paper in her hand. A large jug and a chafing-dish are on the table.

Engraved by Beauvarlet.

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457. A Company of seventeen Villagers, in front of a little country ale-house; two couple are dancing to the sound of a bag-pipe, played by a young man, mounted on a tub, under a tree; close to which are a man and woman standing together. In front of the door is a buxom female, sitting at a table between two men, one of whom is asleep, &c.

Engraved by Surrugue.

Collection of M. L'Abbé de Majinville.

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458. A Village Scene. Two thatched cottages are on the right; in front of the nearest are five peasants, round a table,

three of them are seated, playing at cards; the other two are standing at each end of the table; a woman is seen within the door of the house, &c.

Engraved by Surrugue, from a picture then in the collection of M. L'Abbé de Majinville.

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459. Villagers merry-making. A hilly Landscape, divided by a stream of water. A cottage occupies the right side of the fore-ground (part only of which is seen), with a sloping bank in front of it, on which are assembled about sixteen peasants, amongst them is a couple dancing to the music of a bag-pipe, played by an old man standing near them; close to whom is an aged man leaning on a stick; two youths, with their arms round their partners' waists, are seated near the door of the house, &c.

1 *ft.* 7½ *in.* by 2 *ft.* 6½ *in.*

Engraved by Truchy, from a picture then in the collection of P. Delmé, Esq.

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460. A Village Festival. The joyous assembly have congregated in the court of a château, and are represented as partaking of the various recreations so often described in similar subjects. In this composition the most prominent and interesting group consists of three couple, dancing in a ring to the music of a violin and bass viol—the former played by a man mounted on a tub, under the shade of a tree, and the latter by his companion near him. The *Seigneur du Château* is introduced on the right, conducting his lady, who is attended by a page bearing her train, and followed by two females (this group may perhaps be intended to represent the artist and his family). On the opposite side are a man and a woman, at a well. The distant scenery offers an agreeable landscape, diversified with cottages and figures.

1 *ft.* 6½ *in.* by 3 *ft.* 6 *in.*—C.

Collection of Mr. Panné, ... 1819. . . . . 190 *gs.*

Now in the collection of Lord Wharncliffe.

461. A View of a *Cabaret*, in front of which are numerous peasants dancing and regaling; and on the left is represented the artist and his family enjoying the happy scene.

1 *ft.* 5 *in.* by 3 *ft.*—C.

Collection of M. Panné, ... 1819. . . . . 100 *gs.*

A pair, corresponding with the above, was sold in the collection of M. Horion, 1788, *Brussels*, for . . . . . 4102 *flo.* 369 *l.*

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462. A Flemish Fête. The composition exhibits a company of about eighteen villagers, assembled in front of two cottages; amongst them is a couple dancing to the music of a bag-pipe, played by a man standing on a tub; behind the dancers are two couple sitting together, on a form. The distant village is indicated by a church spire.

9 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Rynders, *Brussels*, 1821. . 850 *flo.* 76 *l.* 10 *s.*

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463. A Landscape, with Boors playing at Skittles.

$9\frac{3}{4}$ *in.* by 1 *ft.* 3 *in.*

Collection of John Webb, Esq. . . 1821. . . . . 124 *gs.*

The above subject, composed of five peasants, and a woman at the door of a cottage, is engraved by Laurent.

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464. A Village Feast, in a Landscape.

Collection of De la Hante, Esq. . 1821. . . . . 138 *gs.*

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465. The Alchymist. A venerable old man, with a gray beard, represented in nearly a profile view, with a fur cap on, seated at a furnace, blowing the fire under a retort. Seen to the knees only.

Engraved by W. Bailli.

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466. A Landscape, composed of sandy hillocks, and bounded in the view by some cottages and a church. In front is a group of three peasants, in conversation. A sparkling little picture.

$6\frac{1}{2}$ *in.* by $8\frac{1}{4}$ *in.*—P. Worth 35 *gs.*

Collection of Charles Brind, Esq. . 1830.

467. A Landscape, with two cottages on the right, near which are two peasants with sticks, in conversation with a third, seated by the road-side; a fourth is seen entering the door of a court-yard. On the opposite side is a rivulet, flowing between hillocks.

$6\frac{5}{8}$ *in.* by 10 *in.*—P.

Collection of Charles Brind, Esq. . 1830.

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468. A hilly Landscape, with a clump of trees near the middle, and some buildings on the summit of a distant hill. A peasant, with a bundle at his back, and accompanied by a woman, is approaching the front. A clear sky, and the indications of wind, distinguish this little piece.

$5\frac{3}{8}$ *in.* by $7\frac{1}{2}$ *in.*—P. Worth 30 *gs.*

Collection of Charles Brind, Esq. . 1830.

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469. The Marriage of Teniers. The scene represents a pleasure-garden, adorned with rows of trees, and refreshed by a fountain. The artist and his lovely bride are being conducted to their château by a splendid *cortége*, consisting of upwards of twenty persons of distinction, accompanied by a musician playing on a guitar, and attended by youths preparing refreshments. The beauty of a fine summer's day adds life and gaiety to the joyous event. Dated 1651.

2 *ft.* 3 *in.* by 2 *ft.* 10 *in.*—Cop. Valued at 1200*l.*

This picture possesses all the attractive qualities peculiar to the master—freedom and lightness of penciling, a sweet and silvery tone of colouring, and a composition of peculiar interest and beauty.

Collection of M. Paignon Dijonval, in 1821. Bought, *en bloc*, by Mr. T. Emmerson.

Now in the collection of John Lucy, Esq. Charlcote.

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470. A Landscape, with buildings on the left. On the foreground stands an elderly man, leaning on a stick, and apparently conversing with another, who is seated, eating muscles; near them, and by the side of a well, stands a young woman,

with a jug in her hand; and above is an old woman, at a window; the two latter appear to be listening to the old man's chat.

1 *ft.* 6 *in.* by 2 *ft.*—C.

Engraved by Le Bas, under the title of *La Ferme.*

Collection of M. St. Victor, (Emmerson) 1822. . 2790 *fs.* 112*l.*

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471. A View on the Sea-Shore. Some fishermen are in a boat, drawing their nets; others are pulling the boat on shore; some fish are lying on the sands; and a little fortress stands on the left.

5 *in.* by 11 *in.*—P.

Collection of M. St. Victor, . . . 1822. . 890 *fs.* 36*l.*

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472. An Old Man, sitting by the road-side, asking alms; and his wife, seated behind him, with a pot of embers in her hand.

6 *in.* by 8 *in.*—P.

Engraved under the title of *Les Mendians.*

Collection of M. St. Victor, (Emmerson) 1822. . 800 *fs.* 32*l.*

A picture of a similar composition, with a dog and a basket in front, is in the Musée at Amsterdam.

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473. A Village Fête. Numerous peasants, distributed into several groups, are enjoying themselves in front of a *guinguette*, on the right; amongst them are a man and a woman, dancing to the sound of a bag-pipe.

7 *in.*—P. *(round.)*

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474. The Companion. A similar subject.

Collection of M. St. Victor, (De la Hante) 1822. 2035 *fs.* 81*l.*

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475. The Interior of a *Cabaret.* In front are two men, playing at tric-trac; one of them, dressed in blue, stands in the act of throwing the dice; the other, wearing a white hat and a jacket with yellow sleeves, sits opposite to his adversary; on the farther side of the table are a man and a woman, looking on.

Six figures are in the back of the room; three are seated at cards, and three standing before the fire.

4 *in.* by 5 *in.*—Cop.

Collection of M. St. Victor, . . . 1822. . 704 *fs.* 28*l.*
——— Count Pourtales, . . 1826. . . . . 35 *gs.*
Now in the possession of the Writer.

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476. The Interior of a Smith's Shop, in front of which is an elderly workman, seated at an anvil, forging armour; near him are a helmet and a cuirass. Three other figures are at a forge in the back-ground.

8 *in.* by 6 *in.*—Cop.

Engraved by Chenu.
Collection of M. St. Victor, (Smith) 1822. . 1020 *fs.* 41*l.*
Now in the collection of Mr. Artis.

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477. An Interior, with an artisan, habited in a brown dress and white cap, seated in front, with a pipe in his left hand; on a tub, which serves for a table, are a jug, a pot of embers, and a glass. A comrade stands behind him, with his back to the spectator. In the back of the room, on the opposite side, are three men, round a fire. Painted in the artist's latter time.

1 *ft.* by 1 *ft.* 5 *in.*—C.

In the possession of Mr. Heris, a dealer, 1829. . . Price 100*l.*

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478. *La Surprise fâcheuse.* The Interior of a large Kitchen, in front of which is an old fellow caressing a young woman, who is upon her knees, cleaning an earthen pan; at the same moment an elderly woman is entering a door at the end of the room, and observing them. The fore-ground is well stored with a variety of culinary utensils, amongst which are a kettle, some pans, a lantern, a tub, and a chopping-block, with a curious sort of a vase, and a glass on it. An excellent example.

1 *ft.* 4½ *in.* by 2 *ft.* 1 *in.*—P.

Sale of M. Varoc, by Mr. Phillips, . 1822. . . . . 225 *gs.*
Exhibited in the British Gallery in 1823.
In the collection of the Right Hon. Sir Robert Peel, Bart. in 1826.

479. A merry Toper, wearing a red cap decked with a feather and a gray jacket, seated, holding a large pitcher in his arms, and looking good-humouredly round to the spectator; his comrade stands on the farther side of a little table, on which is a pot of embers. The figures are seen to the middles.

$6\frac{3}{4}$ *in.* by $5\frac{1}{2}$ *in.*—P. Worth 25 *gs.*

Now in the collection of George Morant, Esq.

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480. An Old Lady, seated in a chair, with a dog in her lap, smelling a pink.

Collection of G. W. Taylor, Esq. . 1823. . . . . 50 *gs.*

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481. An Old Man playing on a bag-pipe; and another, standing behind him, singing a ballad.

Collection of G. W. Taylor, Esq. . 1823. . . . . 40 *gs.*

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482. The Deluge. The composition consists of a great number of figures, distributed into various groups, each representing some painful occurrence connected with the awful event. The greatest portion of the country is submerged in water, and the dark and rolling clouds offer no hope to the struggling sufferers of any cessation of the overwhelming deluge.

1 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—Cop.

This picture was formerly in the collection of Alexander Baring, Esq. and sold at Mr. Stanley's, in 1824, for . . . . . 60 *gs.*

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483. The Interior of an *Estaminet*, in which is a company of thirteen persons; in front is a group of five men, two of whom are playing at cards, the others are looking on; beyond them, and towards the left, is a boor, extended at full length on a form; the other figures are dancing, drinking, &c. A dog and various other accessories complete the composition.

1 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—P.

The colouring of this picture is brown and indifferent, and the touch feeble; the evidence of age and tremulousness.

Collection of Prince Galitskin, *Paris*, 1825. . 5800 *fs.* 232*l.*

Now in the collection of M. Boursault.

THE SEASONS. A series of four pictures, each of which is distinguished by a faithful delineation of the various productions of nature, agricultural occupations, and pleasures peculiar to the season intended to be represented; the signs of the Zodiac, which govern the several months, are faintly depicted in the heavens.

1 *ft.* 10½ *in.* by 2 *ft.* 9 *in.*—Cop.

484. SPRING—presents a view of a picturesque Landscape, in which the artist has introduced his own château, surrounded by lofty trees, gardens, and canals; beyond it, on the declivity of a hill, are some cottages and mills; and a village is seen in the distance. Every part of the scene is diversified with figures, engaged in the various pursuits peculiar to the season; the artist and his family, forming the principal group, are enjoying the freshness of the vernal bloom.

485. SUMMER—represents a rich and fertile country; the fore-ground enlivened by the interesting occurrence of sheep-shearing, and numerous peasants, reaping and engaged in other agricultural labours, are seen in various parts of the landscape.

486. AUTUMN.—In this picture, nature is seen under a different, though an equally interesting aspect: the brilliancy of summer being succeeded by the brown and sober tints of autumn. The trees are laden with fruit; and the farmer and his labourers are seen industriously collecting the rich treasures of Pomona. In the fore-ground are men engaged loading a cart with sacks of apples; at a little distance towards the right are others gathering grapes and hops, whilst a third party are preparing the casks for the wine and beer. The great number and variety of pleasing objects which characterize this delightful scene, render it the most agreeable of the four.

There is an etching which closely resembles the above picture.

487. Winter.—All is cold and cheerless throughout this extensive and dreary landscape. The sky is obscured with clouds, and the country whitened with snow; but still, amidst the gloomy scene, the peasant is not without his pleasures; he can enjoy the healthful exercise of sliding and skating. On the fore-ground is seen a fond parent, surrounded by children, each bearing a Christmas present; and in another part of the picture are several labourers, preparing their winter store of hog-meat.

The four pictures were sold in one lot, in the collection of M. Lapeyrière, in 1825, for . . . . . 30,000 *fs.* 1200*l.*

They were bought by Mr. Emmerson, and sold a few days afterwards to M. Le Chevalier Erard, of Paris, for 38,000 *fs.* 1520*l.*, in whose collection they now remain.

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488. A Flemish *Guinguette.* A large party of peasants, about thirty-three in number, assembled in the enclosed court of a country ale-house, at the door of which is a woman, and near it are nine persons round a table, taking refreshments. Towards the opposite side and front is a couple dancing to the music of a bag-pipe, played by an old man, mounted on a tub in the centre. The rest of the company are disposed near a boarded fence, at the side of the house. A peasant, indisposed, is being led off through a door-way at the side.

11 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Lapeyrière, . . 1825. . 4480 *fs.* 175*l.*

Now in the collection of Prince D'Arenberg.

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489. The Interior of a Grange, in the middle of which is seated an old woman, spinning; at her feet are a cat and a pitcher; a farmer, with a spade in his hand, stands near the door, towards which he points, and at the same time appears to be making some observation to the woman. Two cows, and a man carrying a tub, are in the back-ground.

1 *ft.* 2½ *in.* by 1 *ft.* 10½ *in.*—P.

Collection of Lord Radstock, . 1826. (by Mr. Christie) 130 *gs.*

490. *Le Bonnet vert.* The Interior of a *cabaret*, with a group of three figures in front, the nearest of which is an old man, seated on the right, in the act of lighting his pipe with a match; a green bonnet hangs on the back of his chair, and a large stone jug stands on the ground by his side. Farther, and in the middle, is a young man, leaning back in his chair, puffing the smoke from his mouth, and looking towards a little window, at which a man is peeping. The third figure is seen between the two others, enjoying his pipe. Part of an old tub serves this group for a table; four other boors are near the chimney at the end of the room. This is a delightful example of the master.

1 *ft.* $3\frac{5}{8}$ *in.* by 1 *ft.* $2\frac{3}{4}$ *in.*—P. Worth 250 *gs.*

Engraved by Tomkins, in the Tresham Gallery. Formerly in the cabinet of M. Vander Lys; and now in the collection of Jeremiah Harman, Esq.

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491. An Interior, with a group of four boors round a table, on the right, three of whom are seated, and two are at cards. An old man stands at a little distance from them, leaning on a stick, and looking attentively at the game. A singularly sparkling and beautiful picture, of the very first quality.

9 *in.* by 11 *in.*—P. *(about.)* Worth 200 *gs.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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492. A Landscape, with a rustic cottage on the right, and near it a group of six figures at table, five of them are seated; the sixth, an old man, is standing, with both hands on a jug; one of the five is sitting with his back to the spectator, in the act of raising his glass, as if proposing a toast; three other men are near this party; and towards the middle of the foreground is a woman, drawing water at a well. Two pigs and some poultry are at a little distance from this spot; and, on the left side, the view extends over an open country, enlivened with a number of cows and sheep.

Engraved by Le Bas, under the title of *La Neuvième Vue de Flandre;* then in the collection of Lord Castlemain.

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493. The Interior of a large Grange, in front of which are sixteen sheep, and a peasant, lifting up one of them; and, on the opposite side, three cows; farther in the room are two horses; and at the end of it, near a fire, six figures, smoking: a large oven and numerous other objects complete the composition.

Engraved by Le Bas, under the title of *La Maison rustique.*

Collection of M. Fortier.

——— Lord Besborough, . 1801. . . . . 58 *gs.*

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494. The Interior of a *Corps de Garde,* with five figures. On the right stands a soldier *bourgeois,* dressed in a red jacket, bordered with fur, a hat and feathers, and holding a long staff in his hand; a little farther in the room is a negro boy, with a sword in its scabbard, which he appears to be about to hang up; three men are in the back-ground, round a fire; and on the left and front is a quantity of armour and military implements, amongst which are a velvet saddle, a trumpet, a drum, a helmet and plume, a flag, and a pair of pistols, hanging against the wall. Dated 1646.

1 *ft.* 5 *in.* by 2 *ft.* 1 *in.*—Cop.

Bought by Mr. Emmerson for 400*l.*, and sold by him to the present proprietor, in 1826.

Now in the collection of the Chevalier Erard.

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495. A grand Village Fête. On the right side of the view is seen a large thatched house, with a spacious shed in front of it, and a partition of boards extending more than half across the picture, forming a shelter for a numerous company of peasants, who are assembled at the house, partaking of the various pleasures and recreations usual on such occasions; amongst them are four couple, on the middle of the fore-

ground, dancing to the music of a bag-pipe and a hurdy-gurdy —the former played by a long-faced fellow, standing on the top of a tub; the latter, by a man, who stands on the ground by his side. Several little groups are beyond this party, near the paling; another large company are at table under the shed; close to the front, on the same side, are six more at table, one of whom is cutting a ham, and another caressing a woman; towards the left and front is a group, composed of the *Seigneur du Village*, two ladies (one of whom is holding a child by the hand), and a maid, with an infant in her arms; a boy is near them, holding a horse; and in the distance, on this side, are other houses, and parties enjoying themselves.

2 ft. 4 *in.* by *3 ft.* 4 *in.*—C.

This capital production is engraved by Major, from a picture then in the collection of B. Cleve, Esq., 1752.

A Picture, corresponding with the above, was sold in the collection of Sir George Yonge, Bart. . . . . 1806. . . . . 425*l.*

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496. A Village Fête, near the walls of a château. Amidst the festive meeting are five couple dancing to the sound of a violin, played by a man, who stands on the top of a cask; on the right is a group, composed of a gentleman in black (the *Seigneur du Village)*, with his lady at his side, and four children, the youngest of which is standing in its nurse's lap, who is seated on the ground; a peasant appears to be inviting his eldest daughter to follow the example of her brother, who has joined the ring; and on the left fore-ground are a man and a woman, near a well and a pigeon-house. There are about thirty-one figures in this composition. Signed and dated 1645. This is a picture of superior beauty.

2 ft. 8 *in.* by *4 ft.*—P. Worth 800 *gs.*

This excellent picture once formed a cover to a piano-forte.

Collection of M. Geldermeester, . 1800. . 4000 *flo.* 360*l.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

497. The Interior of a large Kitchen, on the left front of which is seated an old woman, paring turnips; a barrow, full of vegetables, some apples, cucumbers, &c. are lying on the ground, and a great variety of culinary utensils and other objects fill up the middle front. In the back of the room are three figures, near a chimney. The fruit and vegetables are by Snayers.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—P.

This is perhaps the picture which was sold in the Holderness Collection, in 1802, for . . . . . 310 *gs.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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498. A View in the Court of a *Guinguette*, with an assemblage of about fifty peasants, variously engaged. In the middle of the fore-ground is a couple dancing to the music of a bag-pipe, which is played by a man on a tub; to the right is a party of seven at a table, on the farther side of which is a peasant, who has risen to shake hands with a comrade, seated at the corner; another man, in a red cap, is on the opposite side, sitting upon a box, and leaning his head on a cask, as if ill. Several others are assembled under a cover, on the farther side of the court. A rose-coloured flag is flying at a little upper window of the house, against which, and the boarded fence, is a cluster of trees. Dated 1649.

2 *ft.* 6 *in.* by 2 *ft.* 10 *in.*—C. *(about.)*

This picture is distinguished for the spirit, facility, and neatness of the handling, and the admirable drawing and grouping of the figures; but the general tone of colour is a little too sombre to be agreeable to the eye; it is otherwise an admirable picture.

Bought of M. De la Hante, for . . . . . 1,500 *gs.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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499. An Interior, with four peasants; the nearest is seated on a stool, with a pipe in one hand, a jug in the other, and his foot resting upon a block of wood; his companion is also

seated, with a tub before him, on which is a pot of embers; a third is standing, filling his pipe (these occupy the left of the room). On the opposite side, and in the back of the room, is seen an old man, going out at a door. Painted in the artist's silvery manner. Dated 1644.

9 *in.* by 12 *in.*—P. Worth 150 *gs.*

Done in lithography, by A. Moitte.

Now in the collection of the Duchess of Berri.

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500. The Temptation of St. Anthony. The Saint is represented in the interior of a large cave, kneeling at his devotions, from which he appears to be diverted by a hag with horns, who is directing his attention to a pretty female, with a glass of liquor in her hands. A crucifix, a scull, an hour-glass, and a book are on the table; and several other books lie on the ground. On the opposite side are two elfs singing, and a third is riding a grotesque animal; many other imaginary creatures are flitting about the place or crawling on the floor. Painted with admirable spirit and freedom of hand.

1 *ft.* 11 *in.* by 2 *ft.* 6 *in.*—Cop.

Collection of Duc de Deux-Ponts, . 1778. . 676 *fs.* 27*l.*

——— M. Lapeyrière, . . 1824. . 8750 *fs.* 350*l.*

Now in the collection of M. Perigeau-Lafitte.

Pictures of the above subject are engraved by Baron and Houston.

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501. The Temptation of St. Anthony. The composition of this picture closely resembles that of the preceding: the Saint kneels before a rustic table, on which are a book, a scull, and an hour-glass; a hag is also pointing his attention to a female, attired in black silk, and holding a glass of wine in her hand. A group of five elfs are close to the front, apparently singing; one of them holds up a broom; and a number of grotesque objects are distributed about the place; a pig-sty is on the left, and an owl is perched near it.

1 *ft.* 5 *in.* by 2 *ft.* 1½ *in.*—P.

Collection of M. Lapeyrière, . . 1824. . 8750 *fs.* 350*l.*
———— William Wilkins, Esq. 1830. . . . . 314 *gs.*
Now in the collection of Joseph Neeld, Esq.

A Picture, representing the same subject as the above, was sold in the collection of M. De la Hante, in 1821, by Mr. Phillips, 225 *gs.*

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502. An Interior, with four boors in front, three of whom are seated round a low tub; two of them are playing at cards; the third holds a large jug; the fourth stands behind, filling his pipe. A dog is in front, and two men are at a fire in the back of the room.

10½ *in.* by 13¼ *in.*—P. Worth 120 *gs.*

Engraved by Fitler.
Now in the Bridgewater Collection.

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503. The Interior of a Room, with a music-party; the nearest is a droll, seated at the side of a table, strumming a guitar; he is accompanied by a woman, also seated, who holds a paper in her hand; behind her stands a boor. Four other persons are seen near a chimney, in the opposite side, and back of the room.

11 *in.* by 1 *ft.* 3 *in.*—P. *(about.)*

Engraved in mezzotinto, by Pether, in 1764.
Exhibited in the British Gallery in 1818.
Now in the collection of Lord Farnborough.

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504. The Companion. An Interior, with a company of three figures, grouped on the right; the nearest is a jovial fellow, seated at table, with a long glass of liquor in his hand; an old woman, also seated, is occupied filling her pipe, and a man stands behind her. Two others are seen at a fire in the back of the room.

11 *in.* by 1 *ft.* 3 *in.*—P.

Exhibited in the British Gallery in 1818.
Now in the collection of Lord Farnborough.

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505. The Money-Changer. An old man and woman seated together, near a large covered table, on which lie some heaps

of money; several bags of it are also in his lap, and they both appear to be occupied in counting and arranging it. The figures are unusually large, and are seen to the knees.

2 ft. by *2 ft. 8 in.*—C.

Engraved by F. Vanden Steen.

Exhibited in the British Gallery in 1819.

Now in the collection of Lord Farnborough.

A Picture, answering this description, was sold by Mr. Christie, in 1814, for 102 *gs.*

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506. The Interior of a large Kitchen, with an oven on the left, and a quantity of household utensils, together with vegetables and fruit, lying on the floor, near it; among these may be enumerated a lantern, an earthen crock, a tub filled with cabbages, and a basket containing apples. An elderly woman, tying a bunch of onions, is seated in the middle; behind her is seen a peasant, quitting the room. On the opposite side is a woman at a well.

1 ft. $3\frac{1}{2}$ *in.* by *1 ft.* $11\frac{1}{2}$ *in.*—P.

Sale of M. Varoc, (by Mr. H. Phillips) 1822. . . . . 125 *gs.*

Now in the collection of Thomas Emmerson, Esq.

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507. The Interior of a large Kitchen, in which are displayed, in great variety and abundance, fowls, game, meat, fish, fruit, and vegetables. Upon an elevation, on the left, stands a gentleman, in the habit of a sportsman, with a hawk on his hand, and followed by several sporting dogs. A woman, occupied with a chafing-dish on a table, is near him. His attention is directed towards a man-cook, who is approaching him, leading an old fisherman by the hand; the latter is dragging a large fish on the ground after him. Another man, with a fish under his arm; and two cooks, also busy with fish, are on the right of the picture. In the back of the room are five persons variously engaged, near a large fire, before which three spits are going.

5 ft. $6\frac{3}{4}$ *in.* by *7 ft.* $7\frac{3}{4}$ *in.*—C.

Engraved by Michel, then in the Houghton Collection.

Now in the Hermitage, at St. Petersburgh.

508. The Temptation of St. Anthony. The scene is taken from the interior of a cavern, through the entrance to which is seen a beautifully-diversified landscape; on the left of the cavern is the Saint, seated, studiously looking at a book, which he holds with both hands, while a devil, an old hag, a boor, and many other grotesque objects, are endeavouring to terrify him from his contemplations.

1 *ft.* 2½ *in.* by 1 *ft.* 7½ *in.*

Engraved by Sullivan, from a picture then in the collection of the Duke of Beaufort, 1771.

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509. Rustic Courtship. The Interior of a sort of grange, or *basse-cour*, with an old man and a young woman sitting affectionately together on the right; a pump, a cask, and various culinary utensils are near them; at the same time an old woman, partly concealed behind a boarded partition, is cautiously observing the lovers. On the opposite side of the picture are two cows, some poultry, and a peasant bringing the former provender. An open door gives a view of the sky and some trees. The latter portion of the subject of this picture has been cut off, and the effect is thereby greatly improved.

1 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. B., . . . *Paris*, 1827. . 2500 *fs.* 100*l.*

Now in the collection of the Hon. G. J. Vernon.

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510. Peasants regaling. In front of a cluster of large cottages, which extend across two-thirds of the picture, are assembled about twenty peasants, half of them are in a group on the right; amongst these may be remarked a man, stripped to his shirt, seated, filling his pipe; near him is another, in a blue jacket, leaning one arm on a cask and jovially elevating his glass, as if giving a toast, which appears to be loudly echoed by his hinder companion upstanding; while a fourth, sitting in a tub-chair, is flourishing a red cap. Amongst a second group, assembled near a lofty tree, is a man with a large cake of gingerbread, &c. On the farther side of this company stands an elderly man, leaning on a stick, looking towards a

party of females, who are at a little distance, near some houses, struggling with each other in a race. A variety of utensils lie on the fore-ground, on this side. The figures are about seven inches high. The general effect is that of evening, after a fine day.

3ft. by *3ft.* 11 *in.*—C. *(about.)*

Collection of Thomas Emmerson, Esq. 1829. . . . 370 *gs.*

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511. *La Blanchisserie.* The view represents a large enclosed field, covered with linen, laid out to bleach. On the left is a high wooden shed, within which are six women at tubs, washing; six others are at the exterior corner of the building, taking their repast; amongst the latter is a woman with a basket. On the opposite side, and front, are two wells, at the nearest of these is a woman drawing water; a man and a woman, apparently chatting together, are in the middle of the fore-ground; beyond them are several women, in various parts of the field, laying out linen, &c. The tops of houses and a lofty church are seen beyond the wall which encloses the field.

3ft. by *4ft.*—C. *(about.)*

Nothing in art can be truer to nature than this excellent picture: the breezy freshness of a fine morning is admirably depicted by the sweet and silvery tones which pervade it.

This and the preceding picture formerly adorned a royal collection at Madrid, and were bought at Paris, in 1828, by Mr. Emmerson, for . . . . . 25,000 *fs.* 1000*l.*

Collection of Thomas Emmerson, Esq. 1829. . . . 560 *gs.*

Bought by Mr. Brown.

Now in the collection of the Earl of Aylesbury.

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512. *La bonne Intelligence.* An old man, seated at a little table, reading a gazette, and an elderly woman sitting by his side, with one hand on his shoulder, and the other holding a jug.

Engraved by J. Beauvarlet, under the above title.

Vanden Steen has also engraved a Print, very similar to the above composition.

513. *La prompte Obéissance.* Two boors, the nearest of whom has his hand in his breast; the other holds a pipe. Figures seen to the middle.

Engraved by Vanden Steen; and also by Basan, under the above title.

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514. St. Francis d'Assise. The monk is represented clad in the habit of his Order, seated, with a book in his hands, near a stone table, on which are a scull and a crucifix; a bright light strikes into the cave behind him; and, through an opening on the opposite side (under which stands a monk) is seen a church upon a hill, in the distance.

Engraved by Le Bas.

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515. *Le Roi boit.* An Interior, with three boors, the most conspicuous of whom is seated on a three-legged stool, jovially raising his glass and pipe, and apparently vociferating *Le Roi boit;* behind him are his two companions, one of them is reclining his head on the top of a cask; the other has withdrawn the pipe from his lips, and is looking suddenly round.

1 *ft.* 5 *in.* by 1 *ft.* 1 *in.*

Engraved by Surrugue, under the above title; then in the collection of M. Tronchien.

Collection of the Earl of Carysford, 1828. (Mr. Christie) 70 *gs.*

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516. Two Boors, one of whom holds a flagon in one hand and a cup in the other, into the former of which his companion is looking, to ascertain if it be empty.

Engraved by Abraham Teniers; also by Vanden Steen.

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517. A Kitchen, with a large pile of tubs, pots, pans, and other objects, distributed along the front; in the back of the room is a woman, cooking at the fire; a man is standing at her side; and a dead calf is hanging up.

Etched by Teniers.

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518. *L'École Flamande.* An Interior, with a boor seated on a block, with a pipe in one hand and a jug in the other; a

cask stands at his back, beyond which is his companion, seen in a hinder view; on the opposite side are five others at cards.

Engraved by Muller, and etched by Boel.

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519. A Landscape, with a company of peasants assembled in front of a cottage, situate on the left of the picture; of these, a couple are dancing to the music of a bag-pipe. The rays of the departing sun sparkle through the trees, and, glittering along the surfaces of objects, enliven the brown of the evening shade.

1 *ft.* 1½ *in.* by 1 *ft.* 6½ *in.*—P.

Collection of the Chevalier Erard, . 1825. (Bought privately.)
———— Mr. Smith, ... 1828. (Mr. Stanley) 80 *gs.*
Now in the collection of Mr. Norton.

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520. The Interior of a Chemist's Laboratory. The operator is standing at a furnace, watching the result of some experiment; three of his assistants, busily engaged, are at a furnace in another part of the room; they are overlooked by a man, from a little window above. Numerous alembics, retorts, crucibles, books, &c., are distributed in every part of the room. A spaniel lies asleep in front.

2 *ft.* 3 *in.* by 2 *ft.* 9 *in.*—C.

Sold by Mr. Stanley, ... 1824. . . . . 95 *gs.*
Collection of Lord Radstock, . . 1826. . . . . 336*l.*
Now in the collection of Lord Northwick.

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521. The Companion. The Interior of a spacious Laboratory, with a row of furnaces, on the left, in full operation. On the opposite side of the room is a venerable man, with a gray beard, seated at a table, fronting a large window, trying a piece of metal on a touchstone; three men (one of whom stands by a little furnace, the others busy at a table) are at the end of the room; and a fourth is peeping in at the door, near them. An extensive assortment of chemical apparatus is dis-

tributed over every part of the room. A terrier dog lies at the side.

2 ft. 3 in. by *2 ft. 9 in.*—C.

This picture was imported, with the companion, from Spain, and is said to have formerly adorned the royal collection.

Sold by Mr. Stanley, ... 1824. . . . 115 *gs.*
Collection of Thomas Emmerson, Esq. 1829. . . . 504*l.*

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522. An Interior, with a young man seated on a stool, in front; one hand is placed on his thigh, the other holds a pipe in his mouth, his elbow at the same time resting upon a table; three men, two of whom are at cards, are round a fire, in the back-ground.

1 *ft.* 2 *in.* by 10 *in.*—P.

Engraved in the Musée Français.

Valued by the Experts du Musée, in 1816, at . 3000*fs.* 120*l.*
Now in the Louvre.

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523. The Knife-Grinder, working at his machine, on the fore-ground of a landscape.

1 *ft.* 2 *in.* by 10 *in.*—P.

Engraved in the Musée Français, by Guttenberg.

Valued by the Experts du Musée, in 1816, at . 1500*fs.* 60*l.*
Now in the Louvre.

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524. A Chemist's Laboratory. The subject represents an elderly man with a gray beard, seated at a covered table, holding a book in one hand and stirring some mixture in a crucible with the other; his assistant is on the opposite side of the room, kneeling at a furnace, with a pair of bellows in his hand; the shop is filled with every variety of chemical apparatus.

10 *in.* by 1 *ft.* 1½ *in.*—P.

Engraved by Parée, in the Musée Français.

Taken from the Louvre by the Allies in 1815, and restored to the Hague Gallery.

525. A hilly Landscape, richly varied with trees, and enlivened with a cottage in the middle distance. On the fore-ground are three men cutting wood; and a fourth, who appears to be directing them in their work.

8 *in.* by 11 *in.*—P. *(about.)*

Now in the collection of Mr. Emmerson.

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526. A View of the Château of Teniers, and the surrounding country, represented under the aspect of an impending shower. In the fore-ground are a gentleman (wearing a scarlet cloak) and two ladies (supposed to be the artist and his daughters), in conversation with an old man, who holds a spade in one hand and a red cap in the other, with which he is pointing to a cottage, as if inviting them to enter; a child stands at the door of the house; a dog seated in front, and a few culinary utensils, lying near the cottage, complete the composition.

3 *ft.* 2 *in.* by 5 *ft.* 0½ *in.*—C.

Collection of Mr. Smith, ... 1828. . . . . 230 *gs.*

Now in the possession of Peter Norton, Esq.

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527. The Interior of a *Cabaret*, with boors drinking, &c. Amongst a group, on the right, is one wearing a hat and feathers, a sash round his waist, and a sword by his side; in the opposite side of the picture is a female ascending from a cellar. Another company of persons is seen round the fire, in the back of the room.

1 *ft.* 10 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Zachary, Esq. . . 1828. (bought in) 295 *gs.*

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528. The Archers. A Landscape, with some cottages on the left; and a party of eight peasants distributed along the fore-ground, amusing themselves with archery. One of them is in the act of drawing the bow, to let fly his arrow; and two stand behind him, waiting their turn. Two others are on the opposite side, close to the target; and a third, who appears to have just discharged his arrow, is running towards the mark.

The remaining two of the party are chatting together. The spire of a church rises above the cottages, and a shepherd, keeping sheep, is seen in the distance. Dated 1645.

Etched by the painter, and known as *Le Tire à l'Arc.*

This little picture has ever held a high reputation for its peculiar smartness and freedom of penciling, its silvery tone of colour, and tasteful composition.

Collection of M. Danoot, *Bruss.* 1829. (bt. in) 13,200*flo.* 1188*l.*

It should be observed that this is a fictitious price.

The picture was brought to England by Mr. Buchanan, and was exhibited in *Le Petit Louvre.* . . . . . Price asked, 1000 *gs.*

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529. A hilly Landscape, exhibiting an open view of great extent. A large cottage occupies a portion of the fore-ground on the right, in front of which are six peasants, playing at bowls; one of them, wearing a scarlet cap, a gray jacket, and green pantaloons, is in the act of throwing his ball; two others stand behind him, waiting their turn. The remaining two are near the mark. A château is seen on the summit of a hill, on the left; and a village extends along the side of a hill and in the valley, in the centre.

4 *ft.* 7 *in.* by 7 *ft.*—C. *(about.)*

Collection of M. Danoot, *Bruss.* 1829. (bt. in) 4000*flo.* 360*l.*

Now in the possession of Mr. Ewing. . . . . Price, 1000*l.*

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530. Fortune-Tellers. The View exhibits a mountainous, rocky landscape. On the fore-ground is a gipsy telling a young man his fortune; two other gipsies are seated at the side, one of whom has a child in her lap; and a fourth, followed by her dog, is approaching her companions. On the second distance is a peasant with a basket at his back descending a bridge enclosed by two rocks, on the summit of one of which stands a château.

3 *ft.* 11 *in.* by 5 *ft.* $6\frac{3}{4}$ *in.*—C.

Collection of M. Danoot, (bought in) 1829. . 2350*flo.* 211*l.*

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531. A View of a Village in Flanders, represented under the aspect of winter. On the fore-ground is a peasant driving along

two pigs; a little retired, on the left, is a second peasant, with a faggot under his arm, about to enter a cottage; and on the opposite side are two villagers chatting together. The spires of churches rise in the distance.

3 ft. $5\frac{1}{4}$ *in.* by *5 ft.* $5\frac{1}{2}$ *in.*—C.

Collection of M. Danoot, (bought in) 1829. . 1750*flo.* 157*l.*

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532. The Alchymist. The Interior of a Laboratory, with a venerable old man, sitting on the right, busy at a furnace; behind him stands a stool, with a cloth on it; and in the back of the apartment are three men. A great variety of apparatus relating to the pursuit are distributed about the place.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—C.

Sold at Mr. Christie's, in 1829, for . . . . . 76 *gs.*

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533. The Water-Doctor. A venerable man, wearing a black coif and a gray furred mantle, seated, examining a urinal, which an elderly woman, who stands by his side, leaning on a stick, appears to have brought him; a table, on which are a globe, an hour-glass, and some books, is placed on the right. A man stands at an open door, in the back of the apartment, looking through a telescope at the steeple of the church of Notre Dame, at Antwerp.

1 *ft.* 3 *in.* by 2 *ft.*—P.

Collection of Thomas Emmerson, Esq. 1829. . . . . 100*l.*

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534. The Interior of a Picture-Gallery, or a Painter's *Studio*, in which are three persons, one of whom (probably a portrait of Brauwer), wearing a drab hat and a black dress, is seated before an easel, with a palette and pencils in his hand; the second person is a young man, habited in a drab-coloured dress, holding a small picture in his hand, and bending on one knee to look at another (evidently intended for Teniers); and the remaining person (Craesbeck) is stooping to look at two pictures placed in a chair, one of which represents "The Temptation

of St. Anthony," the other "A Guard-Room, with Monkeys." This is a brown picture, painted in the manner of Brauwer, or Teniers the elder.

1 *ft.* 9½ *in.* by 2 *ft.* 6¼ *in.*—P.

Collection of Lord Gwydir, . . 1829. (by Mr. Christie) 126*l.*

Now in the collection of Edward Gray, Esq.

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535. The Interior of a Room, with a party of six boors, on the right; three of whom are seated at a table, formed of a board on a tub; the one nearest to the spectator, stripped to his shirt, is filling his pipe; a second, in a blue dress, is on his left; and a third holds a paper of tobacco in his hand. Beyond a boarded partition are five peasants, near a fire; and from this part of the room a waiter, with a plate of butter and a jug in his hands, is approaching the front. A dog and a few household utensils add to the picturesque effect of the fore-ground.

Collection of Lord Gwydir, . . . 1829. . . . . 110 *gs.*

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536. Villagers merry-making. A couple dancing to the music of a bag-pipe, played by a young man, standing on a tub, close to the side of a cottage; the female is dressed in a yellow jacket, a blue skirt, and a white apron; her jovial partner wears a red jacket, and holds up his scarlet cap in his hand. The hostess stands at the door; and two boors, looking on, are near it. The figures are eight and a half inches high.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—C.

Now in the collection of Charles Bredel, Esq.

The preceding is perhaps the picture which was sold in the collection of R. Heathcote, Esq. in 1807, for . . . . . 155 *gs.*

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537. The Interior of a Room, with a company of six artisans and a woman, grouped together on the right; one of the former, wearing a gray jacket, is seated reading a gazette, and the female leans on the back of his chair. Opposite to these sits a man, in a blue jacket, with a jug in his hands; behind whom stands a third, with a hunch-back; he has on a yellow jacket and is smoking his pipe. In the back of the room, on the left,

are a man and a woman, at a fire. This delightful example was formerly in the Queen of Spain's collection, and is marked with the royal arms at the back.

10 *in.* by 1 *ft.* 1½ *in.*—P.

Recently for sale at a dealer's. . . . . Price, 300 *gs.*

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538. The Interior of a Room, with a party of five artisans, two of them are playing at cards; one of the players is an old man, wearing a gray jacket and a white cap; he has two aces in his hand; his opponent is seated on a tub, and is dressed in a yellow jacket. In the opposite side, and back of the room, are three boors, near a woman frying pan-cakes. A spaniel, an old hat, and a large pitcher, are on the fore-ground. Dated 1670.

1 *ft.* 7 *in.* by 2 *ft.*—C.

Collection of the Marquis of Ely, 1830. (by Mr. Stanley) 140 *gs.*

Now in the collection of Thomas Emmerson, Esq.

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539. Boors smoking and drinking. The Interior of a Room, with a party of four artisans on the right; one of them, dressed in a yellow jacket and green trowsers, is seated in a low chair, lighting his pipe; while a comrade, on his left, is jovially raising his glass of liquor, and giving a toast; the third person is partly concealed by the former two; and the fourth stands behind them. A stool, with a pot of embers on it, is near them. On the opposite side are a cask and various other objects; and in the back of the apartment are five peasants, round a fire; and a woman entering at a side door. Painted with extraordinary breadth and vigorous effect.

1 *ft.* 3¼ *in.* by 1 *ft.* 10 *in.*—P.

Collection of the Marquis of Ely, 1830. (by Mr. Stanley) 180 *gs.*

Now in the possession of Richard Artis, Esq.

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540. A hilly Landscape. On the right, near a cluster of trees, is a woman, dressed in a scarlet jacket, seated, with her back to the spectator, milking a cow; her attention is, at the same time, directed to a young shepherd, who stands near her, with a crook

in his hand and his dog at his side; more to the right are five pigs, one of which is feeding in an earthen pan, against which stands a brass milk-can and an earthen crock. On the opposite side is a flock of sheep, in a meadow; beyond which are some cottages, on the acclivity of a hill. Painted in a clear and silvery tone of colour.

1 *ft.* 7½ *in.* by 2 *ft.* 1½ *in.*—Cop.

Collection of Thos. Emmerson, Esq., 1829. . . . . 116 *gs.*

Now in the collection of David Baillie, Esq.

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541. A Village Scene, with two large cottages on the right; one of them has the sign of the crescent moon. The foreground is occupied by a company of peasants, playing at bowls; amongst a party of four, on the right, is one in his shirt, in the act of throwing the ball; while a second, in a blue jacket, stands behind, waiting his turn; a third is near the mark; and in the middle are two others; one of them is running and another looking on.

4 *ft.* by 6 *ft.* 1 *in.*—C.

Engraved by Le Bas.

Collection anonymous, . . *Paris*, 1821. . 10,000 *fs.* 400*l.*

Now in the collection of the Chevalier Erard.

There is an etching by Teniers resembling this picture.

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542. *Le Chapeau blanc.* An Interior, with a group of five boors disposed round a table, on the right; one of them, an elderly man, in a blue jacket, seated nearest the left side, with his white hat hanging upon the back of his chair, is occupied in chopping tobacco with a knife; opposite to him is seated another, with a jug in his left hand and a pipe in his mouth; at his side is a third filling his pipe; and behind stands an old man leaning over, as if attending to their conversation. Other figures are seen in the back of the room; and on the ground, in front, lie some billets of wood. A beautiful picture, of first-rate excellence.

2 *ft.* by 2 *ft.* 6 *in.*—P. *(about.)* Worth 450 *gs.*

Now in the collection of M. Valdou.

543. The Interior of a Room, with a number of figures, four of whom are seated round a sort of butcher's block, which serves them for a table, engaged in the game of odd or even; near them, and on the right, stands a man, with a leather apron on, conversing with a woman near him. A dog, and various objects of still life, fill up the left fore-ground; and round a fire, at the end of the room, is a company of about six more figures. Dated 1643.

1 *ft.* 8 *in.* by 2 *ft.* 4 *in.*—P.

Now in the Munich Gallery.

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544. An Interior, with a large assemblage of peasants merry-making. Among them is a young man, mounted upon a tub, playing the fiddle; to which a youthful couple are dancing, whose movements have alarmed a dog, which is barking at them; another fond couple are seated near the fiddler. On the right is a group of three men and a woman; and near a chimney, in the back of the room, are a woman and six peasants.

1 *ft.* 9½ *in.* by 2 *ft.* 6 *in.*—P.

The two preceding pictures are painted in the artist's best time and manner, and possess, to perfection, the various beauties for which he is so justly admired. They are well worth 1000 *gs.*

Now in the Munich Gallery.

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545. An Interior, with a great variety of culinary and other objects distributed on the fore-ground; and a group of four peasants, at cards, round a fire, in the back of the room.

1 *ft.* 3 *in.* by 1 *ft.* 8½ *in.*—P. Worth 150 *gs.*

Now in the collection of Prince Beauharnois, at Munich.

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546. A man and a woman, seated at a table, taking refreshment; the former has a glass and a jug in his hands.

Engraved by I. B. R., under the title of *Le Dîner Flamand.*

547. A Monkey blowing, with a bellows, under a crucible.
Engraved by Basan, under the title of *Le Plaisir des Fous.*

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548. The Companion. A Monkey, with a syringe.
Engraved by Basan.

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549. *La Bohémienne en Couche.* A cavern, in which is seen a female, in bed; two gipsy women and a girl are in front.

1 *ft.* by 9 *in.*

Engraved by Surrugue.

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550. An Interior, with two men and a woman performing a concert; one of the former is playing on a guitar.
Engraved by Schaub.

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551. The Duet. A woman and a man, sitting together in a room, near a little window; the former is seen in a profile view, with a song in her hand; the latter is on the farther side of a table, on which he leans; a pewter jug stands on a form near them. A dog, lying asleep; a tub, with a brass candlestick on it; and an old pair of shoes; are on the fore-ground.

$9\frac{1}{2}$ *in.* by $11\frac{1}{2}$ *in.*—P.

Now in the collection of George Morant, Esq.

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552. The Duet. The Interior of a Room, in which is a man, seated in a tub-chair, playing a fiddle; an old woman, also seated, and holding a music-paper in her hand, is accompanying him with her voice; eight other figures are seen at the end of the room, near a fire; two of whom are at cards, and a boy is playing a pipe.

2 *ft.* $10\frac{5}{4}$ *in.* by 3 *ft.* $9\frac{1}{2}$ *in.*—C.

Engraved by Le Bas, under the title of *Les Passe-tems de Flandre.*

It is also engraved by Hoerman, when it was in the collection of the Count de Vence, in 1748.

A similar composition with the above is etched by Boel.

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553. The Interior of a sort of Guard-Room, in front of which is a group of six figures; two of them are playing at cards, upon a little low tub; one, sitting on a block, wears a hat and feathers, and is clad in a cuirass, with a sword at his side; his adversary is opposite to him, down on one knee, and resting his arm with his cards in his hand on the other. The remaining figures are watching the result of the game; close to the front are a breast and back plate of armour, lying on a form; and in the opposite side a dog lies asleep.

Engraved by Le Bas, under the title of *Le Combat sans Danger.*

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554. A Cattle-Market. Composed of two cows, sixteen sheep, a goat, and a sow with five young pigs; and upon the summit of a hill is a shepherd, seated, with his dog by his side; beyond him is seen a village inn, where a number of market-people are assembled under a pent-house.

Engraved by Le Bas, under the title of *Le Marché à faire.*

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555. The Companion. The view offers the hilly entrance of a village, over which are distributed two cows, two goats, four pigs, and about twenty-six sheep; amongst which stands a boy, holding a dog; upon the top of the hill are two shepherds, one of whom is seated, playing the flute; the other stands listening near him; on the same line, and towards the left, are a number of villagers, in front of a cottage; two of them are in the act of striking a bargain.

1 *ft.* 8 *in.* by 2 *ft.* 3 *in.*

Engraved by Le Bas, under the title of *Le Marché conclus.*

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556. A Landscape, with a large cottage on the right, at the door of which stands a woman; in front of it are a group of five peasants, round a table, smoking; one of them has risen

from a three-legged stool. A second group of boors are seen under a shed, at the side of the house; and in the middle, and close to the front, is a man seated on the ground, in conversation with another, who stands leaning on a stick. Two casks and three earthen pans lie on the ground near them. A picturesque landscape, with a cottage and four figures, two of whom, leading off a drunken man, are seen in the opposite side.

1 *ft.* 0½ *in.* by 1 *ft.* 5 *in.*

Engraved by Major, in 1749, then in the collection of the Prince of Wales, at Carlton House; and also by Jorma, under the title of *L'Automne; ou, le Retour des Vendanges.*

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557. A Village Holiday. A company of peasants merry-making, in front of a cottage; amongst them, and about the middle, is a couple dancing (the man holding his cap in his hand) to the music of a bag-pipe, played by an old man sitting on a tub; several villagers are at the door of the house, and a large company of them under a shed. Close to the front are a man and woman, sitting on a form; a man is standing near them, with his hands behind him.

Engraved by Sanba, under the title of *Le Retour des Vêpres;* also by Major, under the title of *La petite Nôce de Village.*

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558. A Pair. One represents a View in the Court of a Cottage, in which are five figures. A woman and two men are seen together; the two latter appear to be striking a bargain for three pigs, which are near them.

8 *in.* by 6 *in.*—P.

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559. The Companion. A Landscape, with two Cottages. At the side of the nearest are a man and a woman; the latter carries a brass milk-can on her arm. A group of four figures appear to be in conversation, near the second house.

Engraved by Le Bas.

560. A Landscape, with buildings on the summit of a lofty hill. Close to the front are three figures, two of whom are standing in chat with the third, who is seated; a little beyond these is a traveller, with a bundle at his back and a stick in his hand; and still farther, in the middle distance, are seen two women, and a man driving a flock of sheep over a bridge.

Engraved by Le Bas, under the title of *Douzième Vue de Flandre.*

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561. The Water-Doctor. The empiric is seated at a table, in the middle, holding a urinal in one hand and a book in the other; while an old woman, who stands on the farther side of the table, is watching his countenance with anxious solicitude; at the same time, another female is cautiously peeping from behind a door; in the back of the room are two men, busy at a dresser. Various books are displayed on the table, and bottles and gallipots on the ground.

Engraved by Le Bas, under the title of *Le Chimiste.*

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562. The Companion. The Dentist. The doctor, seated in an arm-chair, is holding in his hand an instrument with a tooth on its point, which he has just extracted from the mouth of a young man, who stands at the farther side of a table with his hand up to his face.

Engraved by Le Bas, under the title of *Le Dentiste*, to form a book styled the *Le Brun Gallery.*

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563. A Landscape, with three figures standing in the front-ground, representing Teniers and his wife, and a gipsy telling her fortune; on the right are three other gipsies, one of whom is suckling a child; and on the opposite side is a boy with a dog.

2 ft. by *2 ft.* 11 *in.*—C.

Engraved by Surrugue; then in the collection of M. Tronchien, in 1750.

564. The Interior of a Guard-Room, with a youth, in front, beating a drum; five other figures, variously engaged, are in the back part of the room. On the right side, and front, are two cuirasses, a shield, and a saddle, on the ground; a helmet, with a plume of feathers, and an arm-piece, lie on a bench.—*See No.* 146, *p.* 300.

Engraved by Basan, from a picture then in the collection of M. Lamberts.

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565. An Interior, with a company of six figures, three of whom are engaged at cards; the youngest of them appears to be the dupe of the other two. The three others are behind, looking on.

Engraved anonymous.

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566. An Interior, with five figures; the nearest of them is seated on a tub, at the end of a small table, filling his pipe; his companion, also seated, is on the farther side of the table, lighting his pipe with a match; a pot of embers and a paper of tobacco are close to him. Two others stand behind, and a fifth is turned to the wall.

Engraved by Lempereur, under the title of *Amusemens Flamands.*

Then in the collection of the Count de Clermont.

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567. The Companion. An Interior, with four men and a woman; the nearest of these to the spectator is an elderly man, sitting in a chair, smoking his pipe, which he has just lighted with a match that he still holds in his hand; his companion, also seated, is on the farther side of a little table, leaning back against the wall, and puffing the smoke out of his mouth. A jug and a pot of embers are on the table. The remaining three figures are in the back of the room, smoking and drinking.—*See No.* 490, *for a similar composition.*

Engraved by Lempereur, under the title of *Les Délices des Flamands.*

Formerly in the collection of the Count de Clermont.

A picture, resembling the above description, is in the collection of the Baron Delessert.

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568. The Freemasons. The Interior of a large room, with a company of six artisans in front, two of whom are seated at a little table, playing at cards; the one on the spectator's left is an elderly man, dressed in black, and having a broad frill round his neck; his adversary looks like a cook, wears a cap on his head, and has a case of knives by his side; three of the others are on the farther side of the table, watching the game; the sixth is turned round to the wall; the company is overlooked by an old woman, from a little window above. In the back part of the room are five more figures, and amongst them is a woman frying cakes, &c. An excellent production.

1 *ft.* 9 *in.* by 2 *ft.* 2 *in.*—P. *(about.)* Worth 450 *gs.*

Engraved by Lepicie, under the title of *Les Francs-Maçons Flamands.*

Collection of M. Bellanger, . . . 1747.

Now in the collection of Sir Simon Clarke, Bart.

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569. The Fond Couple. The Interior of a Room, in front of which are a man and woman, sitting together near a tub, which serves them for a table; the man holds a jug in one hand, and is chuckling the woman under the chin with the other; another man is seen quitting the room by a door, on the opposite side. A brass milk-can and two earthen pans are on the ground; also a chopping-block, with a candlestick on it: these occupy the front.

Engraved by Canot, under the title of *L'amoureux Buveur.*

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570. A View of a large open space, appropriated for bleaching grounds, surrounded by cottages. Numerous females are seen busily engaged laying out or watering the cloth; a large barn stands on the right and front, in which is a woman washing; others are sitting at the door, taking refreshments. A woman,

at a well; an overseer, with a whip in his hand; and two dogs, one of which is fastened to a kennel, are in the front ground.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

Engraved by Le Bas, under the title of *Blanchisserie Flamande.* A similar subject occurs in No. 511, p. 396.

Collection of M. de la Bouxière, . 1754.

Now in the Dresden Gallery.

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571. A Flemish Fête. A Landscape, with Cottages on the right; in front of the nearest, are assembled about twenty-seven villagers; the principal group consists of five persons, at table, in front of the door; while others are near, smoking and drinking, and observing a couple dance to the music of a hurdy-gurdy, played by an old man, standing under a large tree; at the foot of which is seated a loving couple. A stream flows on the opposite side, beyond which are buildings and trees, and the spires of churches rising in the distance.

Engraved by Le Bas, under the title of *Vue d'Anvers,* and then in the collection of the King of Poland, 1754.

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572. An Interior, with a peasant, his wife, and eight children disposed round a table, formed of a tub with a board across it, on which is placed a bowl of soup; in front is seated a child, holding a bason full of it, while two of her brothers are playing pipes, &c.

Engraved by Le Bas, from a picture at that time in the collection of the Duke de Valentinois, 1760.

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573. An Interior, with a company of seven peasants, disposed around a little table, listening to a youth, who is seated on the left, reading a gazette. On the opposite side sits an old man with a jug in one hand and a glass in the other.

Engraved by Le Bas, under the title of *L'Ecole de bon Goût.*

Formerly in the collection of the Duke de Valentinois, 1760.

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574. An Interior, with a company of five figures; four of whom are seated at a rustic table, on which are refreshments;

the eldest among them sits on the right, reading a paper, while a woman stands behind his chair, looking over him.

Engraved by Le Bas, under the title of *Le bon Père.*

Formerly in the collection of the Duke de Valentinois, 1760.

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575. An Interior, with two topers; the nearest of them to the spectator is an old man, sitting at a little table, with a large pitcher in one hand and a glass in the other; his companion (a young man) stands on his farther side, filling his pipe.

Engraved by Le Bas, under the title of *Le Vieillard content.*

Formerly in the collection of the Duke de Valentinois, 1760.

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576. The Temptation of St. Anthony. The Saint, habited in the robe of his Order, is seen in a sort of cave, on his knees, with his hands clasped together, in the attitude of devotion; upon a bank before him are a crucifix, an open book, a scull, an hour-glass, and a pitcher. Amongst a variety of grotesque figures which surround him, is a boor offering a glass of liquor, and a monster, with a horse's scull for a head.

2 ft. 2 in. by *2 ft.*—P.

Engraved by Le Bas.

Collection of M. de Vaux.

Valued by the Experts du Musée, in 1816, at . *5000 fs. 200 l.*

Now in the Louvre.

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577. A Village Merry-making. The composition consists of thirteen figures assembled in front of two cottages, situate on the right of the view; the principal group is formed of two women and three men dancing, in a ring, to the music of a bag-pipe, played by a man standing against a boarded fence. On the opposite side, and in front, is a couple, seated, with their backs to the spectator; near them are two pigs, two casks, and a broom.

9 in. by *13 in.*

Engraved by Le Bas, under the title of *Cinquième Fête de Village.*

Formerly in the collection of M. Le Count de Boudoin, 1772.

578. A Village Merry-making, in front of a neat cottage, standing on the left of a landscape. The principal group of figures consists of three couple dancing, in a ring, to the sound of a fiddle, played by a man standing on a tub. A woman, with a child in her lap, is seated on the trunk of a tree, close to the front, with a little girl standing near her; and on the opposite side are three men conversing together.

Engraved by Le Bas, 1772, from a picture then in the collection of the Duke de Cossé.

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579. A hilly Landscape, with a pool of water in front, fringed with flags and bulrushes; six ducks and four ducklings are on the pond, and two other ducks are flying away; upon the top of the hill are seen five rabbits.

$1\,ft.\ 1\frac{1}{2}\,in.$ by $10\frac{5}{4}\,in.$

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580. The Companion. A similar subject, with six ducks and the same number of ducklings, &c.

Engraved by Le Bas, from a picture then in the collection of M. Le Brun.

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581. A group of Four Children, amusing themselves by blowing a bladder.

Engraved by Le Bas, under the title of *La Vessie.*

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582. Rustic Amusement. The back Court of a *Guinguette,* in which are assembled eleven peasants, two of whom are engaged striking balls through a ring. The opposite side of the picture presents a hilly landscape, with cottages and a pool of water in front, close to a boarded fence, which separates it from the court.

Engraved by Le Bas, under the title of *La Récréation Flamande.*
Formerly in the collection of M. Le Count de Boudouin, 1774.

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583. An Interior, with a youth, seated, playing on a pipe; and an old woman, also seated, holding a music-paper in her

hand. A jug and a glass are on a little table before them. An old woman, with a plate in her hand, is seen entering at a side-door.

Engraved by Le Bas, under the title of *Le Flûteur*.

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584. A Village Fête. The mirthful scene is represented in the court of a *guinguette* (or country ale-house); amongst an assemblage of peasantry (thirty in number), and in front, are two couple dancing to the music of a bag-pipe, played by an old man, standing on the top of a tub apart from the company, on the left; a number of peasants are also ranged at the side of a boarded fence, and under a pent at the side of the house.

9 *in.* by 1 *ft.* 1 *in.*—P.

Engraved by Le Bas, under the title of *Sixième Fête de Village.*

Formerly in the collection of M. de Boudouin, 1772.

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585. An Interior, with a company of five boors, forming one group, on the left and front of a partition; the nearest of them stands with his back to the spectator, holding a jug in one hand and raising his glass to the full extent of his arm with the other. On the opposite side is the landlord, drawing a jug of liquor.

Engraved anonymous.

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586. A Chemist's Laboratory. The operator (an old man, with a gray beard, seated in an arm-chair) is blowing the fire under a retort; in the back of the room is a man standing, with a bottle in his hand; another is seated, beating something in a mortar; these two are overlooked by a man from a little window above. Three books and three crucibles lie on the ground, in front; and a variety of chemical apparatus are about the place.

1 *ft.* 2 *in.* by $10\frac{3}{4}$ *in.*

Engraved by Major.

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587. A Chemist's Laboratory. In this picture the operator (a young man) is seen standing before a furnace, blowing under a crucible, near which is a retort; two open books and an hour-

glass are upon some brick-work, adjoining the furnace; other books and a bottle are on a shelf under a window, near it; a large pair of bellows, an anvil, a tub, with bottles in it, and an infinite number of chemical apparatus, are dispersed about the room.

1 *ft.* 2 *in.* by 10$\frac{5}{4}$ *in.*

Engraved by Major, in 1755; and also by Jorma, when in the collection of Henry Isaacs, Esq.

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588. The Jealous Husband. The scene offers the Interior of a barn, in which is a great variety of objects, such as a barrow of vegetables, two large pumkins, a bottle, and a plate of cheese on a chopping block, a basket of fruit on a barrel, and several brass and earthen pots and cans, &c. In the centre and front of the picture stands the mistress, holding her child by the hand, and allowing a peasant to embrace her, with both his arms round her neck; this act of infidelity is discovered by her husband, who, with fury in his looks and a knife in his hand, is hastily descending some steps, at the side. Several cows and a woman are seen in the back-ground.

2 *ft.* 4 *in.* by 2 *ft.* 10 *in.*

Engraved by Major, in 1750. The picture was then in the collection of His Royal Highness the Prince of Wales.

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589. Card-Players. An Interior, with a party of five artisans at table, in front; the two nearest are seated, playing at cards; the one on the right has his hat hanging on the back of his chair; the other sits on a stool; beyond the latter are the three remaining persons, one of whom is leaning with both elbows on the table; behind them, and a little retired in the room, are seen two boors, one of them is seated, the other is standing before a fire.

Engraved by Basan, from a picture then in the cabinet of the Count de Boulbon.

11$\frac{5}{4}$ *in.* by 1 *ft.* 3$\frac{3}{4}$ *in.*

590. Card-Players. An Interior, with a company of five artisans, two of whom are seated at table, playing at cards; one of them, an old man, in a red jacket and white cap, holds two aces in his hand; a third one of the party sits on the farther side of the table; the remaining two stand looking on. A spaniel lies in front; three boors are in the back of the room, at a fire.

11 *in.* by 1 *ft.* 3 *in.*—P. Value 100*l.*

In the collection of the late Elisha Briscoe, Esq.

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591. An Interior, with a company of six boors and a woman; the nearest to the spectator is a young man, seated in a chair, with a pipe in his mouth, a jug in his hand, and his foot placed on a block; his next companion is an elderly man sitting with a small table between his legs, on which stands a pot of embers—he has a paper of tobacco in his hands; a third boor stands behind the latter, filling his pipe, &c.

Engraved by Val. Green.

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592. A Card Party. An Interior, with an assemblage of nine persons, five of whom form a party, in front; two of them are seated at a little table, playing at cards; the others are looking on. The nearest of the players is in his shirt, seated on a tub, and seen in a hinder position; an old woman overlooks them from a little window. On the opposite side is a man, with a jug in his hand, going out at a door.

1 *ft.* 4 *in.* by 1 *ft.* $3\frac{1}{4}$ *in.*

Engraved by W. Baillie, 1771; then in the collection of Sir James Lowther, Bart.

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593. A Party of nine Peasants, playing at bowls, in front of two cottages; three of them, with balls in their hands, stand ready to throw; five others, disposed round the mark, are looking on; and a single one sits on a form, midway between them, with his back to the spectator, &c.

$7\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*

Engraved by A. Moitte, under the title of *Le Jeu de Cochonnet;* also etched by Teniers.

594. A Landscape, with a large cottage on the left side; at the door of which are five peasants, two of them are seated on the farther side of a little table, singing; a third (an old man) sits on a tub; while a fourth stands with his hands behind him; a woman is just within the door of the house; two tubs and some pans are on the ground, in the middle. A stream of water, and beyond it a château, are on the right.

$7\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*

Engraved by A. Charbonnée.

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595. The Distiller.

Engraved by F. Boetius.

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596. A Goatherd, near some ruins.

Engraved by Krafft.

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597. A Landscape, presenting a retired woody scene, with a pool of water in front, on which are some wild ducks. Close to the left side are two sportsmen, with a dog; one of them is loading his piece, the other is preparing to fire.

11 *in.* by 1 *ft.* 2 *in.*

Engraved by T. Major, in 1747.

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598. An Interior, with three figures; one of them is seated in a tub-chair, in front, holding a pipe in one hand and a jug in the other; his companion stands with his back to the fire; and the third is seen at the end of the room.

8 *in.* by 6 *in.*—P.

Exhibited in the British Gallery in 1828.

Now in the collection of W. Hastings, Esq.

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599. The Gravel-Pits. The view offers a hilly scene, on the fore-ground of which are five men; three of them stand in a group, near a barrow; a sixth is seen ascending a hill, on the left.

$10\frac{1}{2}$ *in.* by 1 *ft.* 2 *in.*—P.

Engraved by T. Major, under the above title.

600. The Sand-Hill. A Landscape, with a lofty sand-hill, in front of which are four peasants; one of whom (with a poultry-basket at his back) is seated; two others stand before him, in chat together.

$10\frac{1}{2}$ *in.* by 1 *ft.* 2 *in.*—P.

Engraved by T. Major, under the above title.

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601. A Landscape, with a row of three cottages, on the right; a woman is standing within the half door of the nearest one, in chat with two men, who are accompanied by a a dog.

$6\frac{1}{4}$ *in.* by $8\frac{5}{4}$ *in.*—P.

Engraved by T. Major, 1756, from a picture then in the collection of John Barnard, Esq.

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602. A richly-wooded Landscape, with a stream extending along the whole front, in which are five men fishing; three of them, with nets, are in a group, in the centre; the two others are on the right side, pulling a cord.

1 *ft.* 11 *in.* by 2 *ft.* 9 *in.*

Engraved by T. Major, under the title of *L'Automne.*

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603. A Winter Scene. The view offers a Landscape, with three houses on the right; in front of the door of the one nearest to the spectator are about ten peasants; one of whom is preparing to kill a pig; two others, with long poles, are in chat together, upon a road, in the middle of the fore-ground.

2 *ft.* 1 *in.* by 2 *ft.* 11 *in.*

Engraved by Laurent.

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604. *L'Usurière.* An old woman, with spectacles on, is seated at a table, on which are two bags and a quantity of money, a piece of which she holds up to examine. A copper pot, a cabbage, and other objects, lie on a cask at her side. The figure is seen to the knees.

Engraved by Major.

605. *La Lecture diabolique.* The subject represents a boor, sitting on the farther side of a covered table, reading a book, the subject of which is indicated by a grotesque figure, kneeling at the side, and holding a lighted torch, which illumines the piece; two other imaginary objects are near the latter. Some books on the ground, two bottles on a stool, and a scull on the table, complete the composition.

Engraved by F. Basan, then in the possession of M. de Peters.

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606. *Le Jeu de Trou.* A village scene; on the foreground are four peasants playing at a species of bagatelle; the one who is prepared to throw the ball has his attention attracted by a man blinding the eyes of his opponent with his hands.

Engraved by P. Chenu.

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607. *L'Instant critique.* An old man, dressed in a furred robe, seated in an arm-chair (at the back of which hangs his cap) reading a book; near him stands a covered table, on which are some books, a scull, a bottle, an hour-glass, &c.

Engraved by F. Basan, from a picture in the possession of M. Nau.

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608. The Interior of a Room, with a company of four men and a woman disposed round a table, on the left; among them, and the nearest to the spectator, are an old man (with a thin face, seen in a profile view) and a woman; these two are engaged at cards. A third person of the party appears to be the curate of the village; he is dressed in black, wears a coif, and is turning his head round to look at a waiter, who is ascending some steps on the right, with a plate and a jug in his hands. Several peasants, regaling, are seen in the back of the room. This is an excellent production; the heads of the figures in the principal group are finished with unusual care and precision.

1 *ft.* 8 *in.* by 2 *ft.* 6 *in.*—P. Worth 450*l.*

Formerly in the collection of Alexander Baring, Esq.

Now in the collection of William Lloyd, Esq., at Manchester.

609. A Merry-making. The view represents a Landscape, with two cottages on the left; from an upper window of the nearest a flag is displayed, with the figure of a man in armour on it. In front of these houses are assembled about thirty-six peasants; five of whom are dancing, in a ring, to the sound of a bag-pipe, played by an old man, mounted on a tub. On this side of him are a woman (with a child in her arms) and two men, seated on the ground; in the centre of the fore-ground is a woman at a well; near her are two pigs and three fowls.

Engraved by Surrugue, in 1748; then in the cabinet of M. L'Abbé de Majinville.

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610. A Merry-making. A company of about thirty-two peasants, assembled in an enclosed court of a *guinguette*, in the centre of which is a couple dancing to the sound of a bag-pipe, played by a man standing on a tub. At the side, and close to the front, are a man and woman, sitting on a form together; two others are standing near them. On the opposite side is a group of four men standing, and one seated, leaning his head on a cask, as if indisposed.

Etched by Abraham Teniers, after David Teniers.

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611. *Le Musicien Flamand.* A man, seated, playing a guitar; and a woman behind him, with a glass and jug in her hands. The figures are seen to the knees.

Engraved by Aveline.

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612. Two Boors; one of whom is seated, lighting his pipe with a match. Seen to the knees.

Etched by C. Boel; and engraved by Lepicie, in 1744, under the title of *Le Fumeur Flamand*, when in the cabinet of M. Bellanger.

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613. The Companion. *Le Philosophe Flamand.* A young man, seated, leaning his head on his hand, and his elbow on a table.

Engraved by Lepicie, in the same collection as the preceding.

614. A merry Fellow, standing with a jug and a pipe in his hands; and an old woman, seated at a table behind him, filling her pipe. Half-length figures.—*See No. 333, p. 349.*

Engraved by Vander Steen.

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615. A *Cabaret* of Monkeys.

Engraved by Pool.

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616. A Party composed of Monkeys.

Engraved by Chenu.

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617. A Party of Monkeys; two of them are playing at cards, and two others taking a glass of wine each.

Engraved by Caldwell.

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618. The Companion. A Party of four Monkeys, drinking and smoking together.

Engraved by Caldwell.

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619. A Concert of Cats, collected on a table, accompanied by two monkeys, which are on the ground.

Etched by Boel, and engraved by Basan.

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620. Courtship. The Interior of a room, with a boarded partition on the right, near which is a woman, seated, lighting a pipe; an old man, also seated, is by her side, with his arm round her neck, and offering her a glass of liquor. A tub, on which are a jug and a pot of embers, stands before them. In the opposite side of the room, and back part, are three boors before a fire. A broom and various objects are in front.

1 *ft.* 4 *in.* by 1 *ft.* 7½ *in.*—P.

Done in lithography, in the Munich Gallery.

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621. A Landscape, with two cottages on the left; near which are a woman scouring a pot, and a peasant with a spade in his hand; a woman, standing within the door of the nearest house, appears to be listening to their conversation. The

opposite side is hilly; a village and its church are seen upon an eminence in the distance.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—P. *(about.)*

Exhibited in the British Gallery in 1828.

Now in the collection of Sir William Gomm, Bart.

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622. Villagers regaling at a country Ale-House. The view offers a hilly landscape, divided obliquely on the left by a river; on the opposite side is a thatched cottage, partly enclosed with a board fence, near which are five peasants round a tub table, and the host, wearing a blue jacket, standing by, with an empty pitcher in his hand; he appears to be speaking to one of the party, who sits in front, dressed in a light blue jacket and a red cap. At the same time, a woman is coming through the door of the court, with a dish in her hand; some tubs and other household objects lie on the ground, and two cows are near them, one of which is descending the bank of the river.

10 *in.* by 1 *ft.* $1\frac{3}{4}$ *in.*—P.

This is painted in the artist's free and sparkling manner, very effective, and brilliant in colour. It has always been valued, in commerce, at . . . . . 200 *gs.*

Formerly in the collection of D. W. Acraman, Esq.

Now in the collection of George Morant, Esq.

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623. Peasants at Bowls. A picturesque Dutch scene, with a cottage on the right, in front of which are five peasants playing at bowls; a sixth figure is seen coming from the house, with a jug and a plate in his hands. A stream divides the picture; on the farther side of which are a rustic bridge and two gates, forming the entrance to a shrubbery.

2 *ft.* by 2 *ft.* 6 *in.* *(about.)*

Exhibited in the British Gallery in 1828.

Now in the collection of the Duke of Wellington.

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624. A hilly Landscape, intersected by a river, on the bank of which, in the middle distance, is a château, and a bridge

adjoining it. On the fore-ground are six fishermen, four of whom are round a tub.

1 *ft.* *(about.)* *(round.)*

Exhibited in the British Gallery in 1828.

Now in the collection of Lord Heytesbury.

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625. The Companion. A Landscape, with a woman milking a cow, and a shepherd standing near her, accompanied by his dogs, &c.

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626. The Temptation of St. Anthony. The Saint is surprised in his meditations by the appearance of a female, dressed in yellow silk, who is offering him a glass of wine; numerous grotesque objects, sporting around him, add to the drollery of the piece.

Collection of Sir Richard Colte Hoare, Bart., 1828.

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627. The Interior of a Kitchen, with a large oven in the centre, in front of which is a pile of culinary and other objects; amongst them may be observed tubs, casks, pots, pans, a lantern, a horse-collar, &c.; some apples lie scattered on the floor, and a barrow stands at the side. In the back of the room are six peasants, around a fire, enjoying their pipes.

1 *ft.* 7½ *in.* by 1 *ft.* 11½ *in.*—P.

This is an example of peculiar excellence in its kind, as it exhibits the most expert handling, as well as skilful delineation of nature, and a force and brilliancy of colour not usually seen in his works.

Now in the excellent collection of William Wells, Esq., Redleaf.

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628. A Village Fête. The scene of merriment is in front of a large public-house, from a window of which flies a flag, with the figure of a warrior on it. A numerous assemblage of peasantry extends over the greater part of the fore-ground; amongst them, and about the centre of the picture, is an old man, mounted on a tub, placed by the side of a tree, playing on a bag-pipe, and a couple dancing to the music. On the right side, and front, is a company of seven persons at a table, on

which are refreshments; one of them is cutting a slice of ham, and another merry fellow is endeavouring to embrace a young woman. In the opposite side is a variety of culinary and other objects, lying on the ground; and at some distance from these is a woman leading off a drunken man, through a door-way.

1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—Cop. *(about.) (octagon.)*

This excellent production of Teniers is worth . . . 500 *gs.*

Now at Knowle, Kent.

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629. A Landscape, with a large cottage on the right, having a board fence at its extremity. Near the corner of the house are four peasants, seated round a table, smoking, &c.; the nearest one to the spectator is seen in a hinder view, stripped to his shirt, and having a red cap on his head and a pitcher in his hand. The attention of the party is directed to an old man, wearing a gray jacket and apron, who stands near them, leaning on a stick; while a woman, at the door of the house, appears to be listening to their conversation. The opposite side represents a hilly country, intersected by a river, which flows to the front-ground. Several cottages are seen in the distance; and a peasant, with a pack at his back, is passing one, situate in a dell.

5 *ft.* 1 *in.* by 6 *ft.* 7 *in.*

Now in the collection of the Marquis of Bute, at Luton.

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630. A Picture-Gallery, with an arched recess in the middle, near which is a gentleman, habited in black silk (a portrait of the artist), standing on the farther side of a table, showing a chalk drawing to a gentleman, also dressed in black, and wearing his hat (probably a portrait of the Archduke Leopold, the artist's patron). Behind the latter is a youth with a figure in his hand, and a fourth person is seen beyond him. A book of drawings, some medals, and bronzes, are on the table; the surrounding walls are hung with pictures, chiefly imitations of the Italian school. Signed and dated 1651.

Worth 500 *gs.*

631. The Companion. A large Picture-Gallery, the walls of which, and also a great portion of the floor, are covered with pictures, painted in imitation of the most eminent of the Flemish and Dutch masters, one of which, on the right, represents Samson betrayed by Delilah, done after Van Dyck; on the left are two gentlemen (probably intended for Teniers and his father), observing an artist, who is seated at his easel, painting the portrait of an old woman. There are also two gentlemen, in the end of the gallery, examining pictures.

3 ft. 1½ *in.* by *4 ft.* 2½ *in.*—C. on P.

The pair was sold in the collection of Prince Carignan, in 1742, for 2620 *fs.* 105*l.* . . . . . Now worth 600*l.*

Now in the collection of Lord Say and Sele, at Belvidere.

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632. Sportsman and Dogs. A landscape, composed of a broken hilly fore-ground, bounded by bushy trees, beyond which appear several cottages. A little retired from the front is a young sportsman, with his pouch and game (a hare); he appears to be in conversation with an elderly peasant, who leans on a stick; nine dogs, consisting of greyhounds, spaniels, beagles, &c. accompany the sportsman. This admirable production is distinguished for the broad and powerful effect which pervades it, and for the truth and animation displayed in the figures and animals: it is, in truth, a work of the highest excellence.

3 ft. 9 *in.* by *5 ft.* 1 *in.*—C. Worth 600 *gs.*

Collection of Earl Radnor, . . . 1828.

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633. Peasants at Bowls. A Landscape, with a cottage on the right, exhibiting the sign of the *Star*; in front of this are six boors, playing at bowls; one of them, dressed in a gray suit, is about to throw the ball; a second, stripped to his shirt, stands with his back to the spectator, looking on; and two others are waiting their turn to bowl.

1 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—P. Value 85 *gs.*

Collection of Earl Radnor, . . . 1828.

634. Villagers merry-making. The happy scene is represented as passing in the enclosed court of a *guinguette;* a youthful couple are dancing to the music of a hurdy-gurdy and a triangle, played by a man and a boy, who are at the side of the house, on the right; at the door of which a woman is entering, and three peasants stand near it. On the opposite side is a man, wearing a yellow jacket and a red cap, sitting on a form, with his arm round the neck of a woman; beyond them is a boor leaning against some paling. The whole company consists of about twenty-one persons. A beautiful example of the artist, rich in colour and sparkling in effect.

$9\frac{5}{4}$ *in.* by 1 *ft.* $1\frac{1}{2}$ *in.*—P.

Now in the collection of Peter Rainier, Esq.

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635. Soldiers *Bourgeois.* The Interior of a farm-house, with a party of four military at table, in front; two of whom are seated, and one of these, dressed in a cuirass over a jacket with green sleeves, is puffing the smoke of his pipe from his lips; a third, in a brown dress, stands at the side, filling his pipe; and the remaining one is beyond him, with a halbert in his hand. A cuirass and a helmet lie on the ground, on the left. A second company, of six persons, is seen in an adjoining room.

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636. The Companion. An Interior, with a party of four military *bourgeois,* two of whom are playing at tric-trac; one of the gamesters is an old man, in a blue dress; a drab hat hangs on the back of his chair, and a pitcher stands, on the ground by his side; his adversary, wearing a buff jerkin and a drab hat with feathers, stands on the opposite side of the table, prepared to throw the dice; one of the remaining two persons is seated with a jug in his hand, the other stands behind him, pressing the tobacco in his pipe. Two groups of military are seen in an adjoining room. Some armour and military weapons

are in front. Dated 1647. Painted in the artist's silvery manner.

1 *ft.* 3½ *in.* by 1 *ft.* 8 *in.*—Cop. Worth, the pair, 600 *gs.*

Exhibited in the British Gallery in 1818.

In the collection of Henry Phillip Hope, Esq. in 1830.

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637. The Flute-Player. An old man, wearing a grayish-brown vest, and a coat decked with ribands, playing on a flute.

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638. The Companion. The Water-Doctor. He is represented holding up a phial to the light with one hand, while the other is placed on a bottle standing on a table, on which are also a gallipot, another bottle, and other objects.

7½ *in.* by 5¾ *in.*—P.

Collection of the Countess d'Autremont, *Ant.* 1829. (the pr.) 70 *gs.*

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639. Peasants at a Cottage-Door. A Landscape, with a large cottage on the right, near which are six peasants; four of them are round a cask, which serves for a table. The nearest of these to the spectator, stripped to his shirt, sits on a tub, smoking his pipe; while his right-hand comrade, in a brownish jacket with yellow sleeves, stands with a glass of liquor in his hand, apparently telling some news; a fifth peasant, wearing a scarlet cap, stands a little from the table, puffing the smoke of his pipe from his lips. A woman, with an empty jug in her hand, is within the door of the house, to the side of which is attached a pig-stye. The opposite side of the picture represents a hilly country, divided by a river, on the farther bank of which is a castle, with towers rising from amidst clumps of trees. This picture is painted in the artist's most fascinating manner, and is in every respect a delightful example of art.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—P. Worth 500 *gs.*

Engraved by Le Bas, under the title of *Sixième Vue de Flandres.*

Now in the collection of M. Schamps, at Ghent.

640. A Landscape, with cottages, represented under the aspect of Winter. A peasant, driving before him two pigs, is passing by two slender trees, in front.

$9\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Collection of M. Schamps, . . . 1830.

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641. A Landscape, with a hill on the left, and a road over it, leading to a wood. A female, dressed in a gray jacket and blue apron, is seated at the side of the road, in front; and two men stand by her; a short distance from these, towards the middle, is a traveller, with a pack at his back, preceded by his dog. On the opposite side, the view opens over the distant country, where two cottages appear among trees; the effect of sunrise pervades the scene. A powerful and masterly production.

3 ft. 9 *in.* by *5 ft.* 10 *in.*—C. Worth 200 *gs.*

Collection of M. Vrancken, *Flanders*, 1830.

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642. A Landscape, by moonlight, in which is introduced the Flight of the Holy Family; they are represented passing a river in a boat, accompanied by two men and their ass.

$10\frac{1}{4}$ *in.* by 1 *ft.* $1\frac{1}{2}$ *in.*—P.

Now in the collection of M. Vrancken.

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643. A Landscape, with a cottage on the left, and an old tree in front of it. On the fore-ground is a party of five villagers, playing at bowls; one of them, in a red jacket, is in the act of throwing the ball; his companions stand near the mark. A woman is at the door of the house, and a peasant is seen beyond her. The view is bounded by a hedge, on the farther side of which are two cottages. A clear and sparkling picture.

1 *ft.* 3 *in.* by 1 *ft.* 11 *in.*—P. *(enlarged.)*

Now in the collection of Prince d'Arenberg.

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644. A Boor and a Female sitting at table together; the latter is lighting her pipe. In the back of the room are four men smoking and drinking.

645. The Companion. A Boor, with a jug in his hand, seated at table, by the side of a female, with his arm round her neck.

1 *ft.* by 8 *in.*—C. Worth 50*l.*

Now in the collection of Paul Methuen, Esq.

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646. A small Landscape, in which is introduced a *reposo* of the Holy Family. A *pasticcio*, in the manner of Georgione.

Now in the collection of Paul Methuen, Esq. Worth 35*l.*

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647. Three Angels contemplating the dead body of the Saviour. A *pasticcio*, in imitation of the Caracci.

Now in the collection of Paul Methuen, Esq. Worth 40*l.*

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648. A Village Fête. Numerous peasantry, collected together in front of two cottages, in the right of the picture, partaking of all the usual enjoyments common on such occasions; in the midst of them is a ring of dancers, with their merry piper, who is mounted on a tub; near these are several young rustics inviting partners to succeed in the dance; at the same time the host is officiously supplying his guests with liquor. A group of old men, in conversation, is close to the front; and a variety of culinary utensils lie promiscuously on the ground. The left of the picture is thrown into shadow by a tree, which stands about the middle, and serves greatly to concentrate the light on the principal groups. On the left, the view opens to the distant country, traversed by a road, on which are seen small parties retiring from the scene of hilarity. Painted in a vigorous tone of colour, but with less freedom and lightness in the handling than his earlier works possess.

5 *ft.* 4 *in.* by 7 *ft.* 10 *in.*—C. Worth 500 *gs.*

Now in the collection of the Marquis of Hastings.

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649. A Landscape, with cows in the fore-ground, one of which a woman is milking; the herdsman stands near, looking on. A brilliant little production.

9 *in.* by 1 *ft.*—Cop. *(about.)* Worth 80 *gs.*

Collection of the Earl of Egremont, 1830.

650. The Death of Leander. The drowned lover is represented being borne on shore, in the arms of three nereides and a triton, while Cupid, in despair, is extinguishing his torch in the sea. The bereaved Hero is seen on the left, precipitating herself from a window of her house. On the opposite side are two dolphins, and beyond them appear Neptune and his attendants. The gloom of a raging storm, mixed with flashes of lightning, give a solemn and melancholy effect to the scene. A *pasticcio*, in the manner of the Caracci, in which the artist has not only attempted, with considerable success, the grandeur of the Bolognese school, but has also embodied in his subject considerable poetic taste and feeling.

1 *ft.* 10 *in.* by 2 *ft.* 8 *in.*—C. Worth 250 *gs.*

Now in the collection of Earl Spencer, at Althorp.

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651. Andromeda chained to a Rock. The trembling nymph is looking with watchful anxiety towards Perseus, who appears to be swiftly descending on Pegasus, to destroy the terrific monster. The happy result of her deliverance is already indicated by the loves playfully sporting around her.

9 *in.* by 1 *ft.* 8½ *in.*—Cop.

Now in the collection of Earl Spencer, at Althorp.

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652. The Triumph of Venus. The beautiful goddess is represented sitting in a car, formed of a shell, drawn by two dolphins, and a cupid reclines in her arms; a second cupid, holding up on a reed a silken sail, rides on the back of a dolphin; sea nymphs, tritons, and cupids compose her train, and wantonly sport around her.

9 *in.* by 1 *ft.* 8½ *in.*—Cop.

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653. The Rape of Europa. The nymph, clad in a gray and red mantle, is represented being borne off, on the back of her lover, who, under the form of a white bull, is plunging rapidly through the waters, accompanied by the loves, who are floating

buoyantly in the air above their heads. Her despairing companions are seen on a distant bank.

9 *in.* by 1 *ft.* 8½ *in.*—Cop.

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654. The Triumph of Galatea. This beautiful composition exhibits the nymph seated in a splendid car, drawn by sea-horses and guided by Cupid; she holds with both hands a red silk sail, which floats quivering in the air. Her train is composed of nereides, tritons, and cupids; several of the latter are buoyant in the air, above her head.

9 *in.* by 1 *ft.* 8½ *in.*—Cop.

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655. The Triumph of Neptune. The deity, clad in a crimson mantle, and grasping his trident, stands erect in a splendid car, which is drawn by four gray horses, while numerous nymphs, tritons, and cupids, float playfully around him.

9 *in.* by 1 *ft.* 8½ *in.*—Cop.

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656. The Death of Leander. Five nereides are bearing in their arms the body of the drowned Leander, whose death is deplored by the loves, one of whom sits weeping on the back of a dolphin; a second is extinguishing his torch in the sea. The mournful event is being witnessed by Neptune and Amphitrite.

9 *in.* by 1 *ft.* 8½ *in.*—Cop.

The preceding six pictures are excellent examples of the artist's skill and peculiar taste for imitating the poetical compositions and style of the Italian masters.

Now in the collection of Earl Spencer, at Althorp.

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657. A Boor and an Old Woman. The former wears a high-crowned hat, with a feather in it, and a gray vest with yellow sleeves; he stands in front, with a pewter jug and a pipe in his hands; and the woman is behind him filling her pipe.

9 *in.* by 6¼ *in.*—P.

658. The Companion. Two Boors, one of whom has on a blue cap and an olive-coloured jacket, and stands in front, with a large pitcher in his hand.

9 *in.* by $6\frac{1}{4}$ *in.*—P. Value (the pair) 80 *gs.*

Now in the collection of Earl Spencer, at Althorp.

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659. Villagers merry-making. The View exhibits a farm-house, of a formal shape, and adjacent buildings. On the left are seven peasants grouped together; near them is a man, mounted on a tub, playing a bag-pipe, and two couple dancing; a third couple is seated together, looking on; as are also a man, with a woman and a child. About the centre, and front, is a peasant, apparently indisposed, leaning against a tub, and a woman assisting him. Various culinary utensils lie scattered on the ground. A well stands at the end of the house, and several peasants, interested in the mirthful meeting, are distributed about the scene. Painted in the artist's latter time.

2 *ft.* 4 *in.* by 3 *ft.* 2 *in.*—C.

This is perhaps the picture described in the collection of M. Julienne, and sold, in 1767, for . . . . . 7200 *fs.* 288 *l.*

Now in the collection of Lady Mildmay.

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660. Cottage Scenery. Upon a sandy road, in the left, is a peasant, in a scarlet jacket, with a stick in his hand and a basket at his back, approaching a cottage, at the door of which stands a woman. A cluster of trees is beyond the house, and two ponds are on the opposite side.

11 *in.* by 9 *in.*—P. Worth 80 *gs.*

Now in the Bridgewater Collection—Lord Francis Leveson Gower.

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661. Game of Nine-Pins. A party of eight peasants, assembled in a court-yard, bounded by two houses, with a passage-way between them. Four of the players are on the right, one of whom, in a red jacket, is stooping to throw the ball; a fifth stands midway, with his back to the spectator; and the remaining three are near the pins. A woman, with a jug in her

hand, is entering at the door of the court, near which is a ninth villager.

$10\frac{1}{4}$ *in.* by 14 *in.*—P. Worth 150 *gs.*

Engraved by J. Fittler.

Now in the Bridgewater Collection—Lord Francis Leveson Gower.

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662. A Village *Kermiss.* The jovial scene is represented as passing in the fore-ground of a Landscape; the company consists of about seventy-six persons; many of them are disposed round a long table, enjoying the exhilarating tankard, while others have commenced the merry dance; of these two couple have formed a ring, and are gaily footing it to the music of a fiddle and a bass-viol, the former played by a young man mounted on a tub. In the centre, and close to the front, is an old man, in a blue jacket, with a stick in his hand, on whose right is a group, near the table, consisting of a woman, with a child in her arms, three men, and two children. On the opposite side are a bed, and a great variety of culinary utensils, scattered on the ground. A boarded fence separates, in part, the fore-ground from some trees and three cottages, occupying the right of the picture. In the distance is seen the château of the painter, and a company of ladies and gentlemen near it. The beauty of a fine summer's day gives a charm to the happy meeting. This is a work of first-rate excellence and beauty.

2 *ft.* 1 *in.* by 2 *ft.* $4\frac{1}{4}$ *in.*—C. Worth 1400*l.*

Engraved by Le Bas, in large and small, under the title of *Les Accords Flamands;* and also by W. Finden.

This picture was sold with a Companion, described No. 57, in the collection of the Marquis de Brunoy, in 1777, for 11,000 *fs.* 440*l.*

Now in the Bridgewater Collection—Lord Francis Leveson Gower.

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663. A Village Marriage Feast. The festive meeting is composed of about thirty-four persons, assembled in a court, divided, by a boarded fence, from a large cottage, standing near the centre of the view, with a tree at its side. A little retired

from the front is seen the bride, sitting at table, between two elderly women, at which are also several guests. Nearer the spectator is a company of three men and two women, at table, among these is an elderly man, who has risen to cut a slice of ham; a youth, stripped to his shirt, appears to have quitted the table, and stands with his back towards it, with his foot on a block, composedly smoking his pipe, and looking at a merry couple dancing; the man, full of glee, holds up a scarlet cap in his hand. The musicians consist of an old man playing on the bag-pipe, and another, with one eye covered, grinding a hurdy-gurdy: both of these are seated near a door of the fence, at which is the host, with a jug in his hand. The view opens on the left, and at some distance is a group of four persons, retiring from the feast.

2 ft. 1½ *in.* by *2 ft.* 11½ *in.*—Cop. Worth 1000 *gs.*

This delightful representation of the rustic enjoyment of the Flemish peasantry, is painted in the artist's most spirited manner, and, like the preceding picture, abounds with all that variety which nature presents on such occasions.

Engraved by W. Fittler, in the Stafford Gallery.

Now in the Bridgewater Collection—Lord Francis Leveson Gower.

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664. An Interior, with two boors in front; one of them, dressed in a gray jacket and blue cap, is seated, leaning on a cask, with a pipe in one hand and a jug in the other; his companion stands by, with a pipe in his hand. In the opposite side, and back of the room, is a party of four men gambling.

6¼ *in.* by 8 *in.*—P. Worth 100 *gs.*

Engraved by J. Fittler.

Now in the Bridgewater Collection—Lord Francis Leveson Gower.

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665. Villagers merry-making. The joyous assembly consists of about ninety persons, congregated in a court, bounded by a handsome house and adjacent buildings, with a large gate of egress. Close to the front are two couple, dancing to the music

of a fiddle and a bass-viol; the former instrument is played by a man mounted on a tub, in the centre. On the left is a party of twelve persons, round a table, feasting; among them is a female, seated at the corner; a boor is standing behind her, with his arms round her neck; near them is a little girl, by the side of a stool; beyond these is a very large company at a table, which extends the whole width of the court. About the centre, and close to the front, is a couple sitting on a form together; two peasants standing near them. The *Seigneur du Village* is seen on the right, with two females and many villagers near him. Three casks of liquor, and a basket of bread on the top of them, are close to the front.

3 ft. by *4 ft.* $0\frac{1}{2}$ *in.*

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666. The Interior of a Cave, in which is a number of monks, to one of whom a peasant is come to confession.

2 ft. by *3 ft.*—C.

Now in the collection of Earl Spencer.

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667. The Lawyer. A venerable man, with a beard, dressed in a black vest and a gray mantle bordered with fur, seated in an arm-chair, holding his spectacles in his hand; upon a table, before him, are two large books, and a bundle of parchments, with seals; and upon a little cabinet, placed on the table, are an hour-glass, a bag, a bottle, and a book. A man, at a little window above, is observing all that passes. This is a highly-finished and very richly-coloured picture.

1 ft. 5 in. by *1 ft. 1 in.*—P. Worth 130 *gs.*

Now in the possession of Miss Harvey, at Chigwell.

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668. View of an Encampment. In the centre of the foreground stands a soldier wearing a fur cap decked with a feather, a gray doublet, red stockings, and large boots, and holding with both hands a gun. A spaniel sits at his feet. In front of the tents, in the second distance, is a number of

soldiers, among whom are two on horseback. Painted in the artist's gray or silvery manner.

2 ft. 7 *in.* by *2 ft.* 1 *in.*—C. Worth 250*l.*

Now in the collection of Lord Verulam.

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669. The Interior of an oil-crushing Mill, the machine of which occupies the whole extent of the place, and its two massive rollers are on the left; only a single workman is present, and he is in the farther side of some of the timbers of the mill, with bags in his hands. Several tubs and other utensils lie on the ground, in front. This is an effective and very artist-like production.

1 *ft.* 7 *in.* by *2 ft.* 3 *in.*—P. Worth 200 *gs.*

Now in the collection of Earl Cowper, 1830.

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670. A hilly Landscape, with a river winding through the valley. Close to the front are five men, in the stream, drawing nets for fish. A shepherd, with a flock of sheep and a number of cows, are on the bank of the river, at some distance.

2 ft. 4 *in.* by *2 ft.* 6 *in.*—C.

Now in the collection of the Prince d'Arenberg, Brussels.

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671. The Interior of a Room, in which are four boors; one of them is seated on a low block of wood, close to the front, holding a jug in one hand and a pipe in the other, and is puffing the smoke from his lips. Two others are near a fire, in the back of the room; and a fourth is on the opposite side, with his back to the spectator.

$8\frac{1}{4}$ *in.* by 6 *in.*—P.

Now in the collection of the Prince d'Arenberg, Brussels.

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672. An Old Woman, in a gray dress, seated in the open air, flaying a cat. On the left are a wheelbarrow and a variety of culinary objects, disposed near a boarded fence. A cottage and out-houses are in the middle distance. A cloudy sky casts a gloom over the scene.

1 *ft.* 7 *in.* by *2 ft.*—P.

Now in the collection of Baron Van Brienen Vande Grootelindt.

673. A merry Toper, seated on a block of wood, playing on a little fiddle; an old tub serves for a table, on which are a jug and a paper of tobacco. In an adjoining room are two boors, at a fire; and a third is looking into the room from a little window, behind the fiddler.

Now in the Munich Gallery.

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674. The Interior of a Room, with a party of three boors enjoying their pipe and pot; the nearest of them to the spectator is seated, stripped to his shirt, and his jacket hangs on the back of his chair; a second is also seated, close to a little table, on which is a dish of embers; the third stands behind, pressing the tobacco in his pipe.

Now in the Munich Gallery.

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675. The Interior of a Barn or Grange. On the right is a man, in a blue jacket and red cap, apparently in conversation with a woman, who extends her right hand as if she were pointing to some object. On the opposite side is a broom leaning against a tub.

$6\frac{5}{4}$ *in.* by $8\frac{1}{2}$ *in.*—Cop.

Now in the collection of George Morant, Esq.

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676. A Card-Party, composed of a woman and three men, at a little table; the former, dressed in a green bodice and reddish skirt, sits on the right; while her adversary, a young man, is placed on the opposite side, and is in the act of drawing a card from his hand. A fifth person stands near the wall, with his back to the spectator.

$9\frac{1}{2}$ *in.* by 1 *ft.* $1\frac{5}{4}$ *in.*—P.

Now in the possession of Thomas Emmerson, Esq.

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677. A Cattle-Market. The subject exhibits an extensive view over an open country, interspersed with villages; the fore-ground is animated by a number of peasants and herds of cattle. In the centre of the fore-ground is a chapman concluding a bar-

gain with a wary farmer, for a flock of sheep, which is witnessed by an old woman standing between them; at the same time the shepherd, by his arch expression, would infer that his master has the advantage of the buyer. On the left are three peasants, with their lasses; to whom a woman, at a booth, is selling liquors. On the opposite side are the artist and his daughter, sitting together on a bank, at the foot of a tree; the former is playing on the violin, and the latter, holding a book, appears to be accompanying him with the voice; these are waited on by a page, who is approaching with refreshments. In the second ground is a number of villagers, with sacks of apples; and at some distance off is seen a cavalcade of horsemen and carriages. This capital picture is painted in a broad and free manner, with a rich and vigorous tone of colour. It is signed and dated 1677.

Now in the collection of Thomas Emmerson, Esq.

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678. A Landscape, with a row of houses on the left; some broken ground, a pond, and a sign-post, compose the opposite side. By the side of the nearest cottage are two men and a woman; the latter, wearing a pink-coloured gown and dark skirt, carries a brass milk-can on her arm; she is listening to the gallantry of one of the men, who has familiarly put his hand on her shoulder. A third man is approaching, with a packet under his arm; in the middle distance is a party of four peasants, at table; the host is waiting on them. Painted in a free and masterly manner.

3 ft. 9 in. by *5 ft. 6 in.*—C.

Engraved by Cousinet, under the title of *La Crédule Laitière.*

Now in the collection of Thomas Emmerson, Esq.

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679. The Social Couple. They are represented sitting together, in a room; the woman, wearing a gray petticoat and green apron, is seated on a block, lighting her pipe; while her companion is on the farther side of a table, on which he leans,

holding a pipe in one hand and a pewter jug in the other. A third person is quitting the room.

1 *ft.* 1¼ *in.* by 1 *ft.* 4⅝ *in.*—P.

Formerly in the collection of Lord Ranelagh.

Now in the collection of George Morant, Esq.

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680. *Le Marché conclus.* The Interior of a large Grange, with a group of three men, standing in front; two of them appear to have just struck a bargain, and are joining hands in proof of its conclusion; while a third, standing on their farther side, is witnessing the compact. One of the former is an aged man, with a gray beard, dressed in black; the other is a young man, wearing a white cap and a gray jacket. A pig-stye is on the left, and the back-ground offers a spacious barn and stable. This is a study from nature, done in a free and hasty manner.

1 *ft.* 4½ *in.* by 1 *ft.* 1½ *in.*—P.

Now in the collection of John Slater, Esq.

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681. The Interior of a *Corps-de-Garde.* The composition exhibits, on the right, a party of three men, two of whom are seated; and one of the latter is lighting his pipe. The opposite side of the room is occupied by a variety of armour and military weapons. A second company of five men are in the back-ground, carousing.

1 *ft.* 11¼ *in.* by 2 *ft.* 9 *in.*

This picture was formerly in the collection of Lord Ashburnham.

Collection of Michael Zachary, Esq. 1828. . . . . 380 *gs.*

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682. Bowl-Players. A party of nine peasants, distributed along the fore-ground of a landscape; four of them are on the left, and two of these are seated near the pins. On the opposite side are three of the players, one of whom, stripped to his shirt, is about to throw the ball. Two cottages are on the left, into the nearest of which a woman is entering; another woman is

looking out of the window. Painted in the artist's clear and silvery manner.—*See also No.* 148.

1 *ft.* 6½ *in.* by 1 *ft.* 11 *in.*—P.

Collection of the Duke of Bedford, 1827. . . . . 200 *gs.*

Bought for John Fairlie, Esq., and now in the collection of Richard Foster, Esq.

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683. Villagers merry-making. The company consists of nearly one hundred persons, assembled at a country ale-house, partaking of the various recreations and amusements usual on such occasions. The surrounding scenery is diversified with cottages and trees.

Collection of the Duke of Bedford, 1827. (bought in) 255 *gs.*

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684. The Interior of a Picture-Gallery, in which are exhibited numerous works of art, most of them imitations of the Italian masters. Four amateurs are represented inspecting the pictures, &c.

Collection of the Duke of Bedford, 1827. (bought in) 180 *gs.*

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685. View of the Exterior of a Farm-House, with a woman looking out at the door; another woman is occupied at her spinning-wheel, and some poultry are feeding around her. On the right is a peasant, accompanied by his dog. Various utensils and other objects are on the fore-ground, and a village is seen in the distance.

Collection of John Dent, Esq. . . 1827. . . . . 98 *gs.*

Cumberland, in his Catalogue of the Pictures in the King of Spain's Palace, at Madrid, mentions the following by Teniers:—

Four Landscapes, with a great variety of figures. Excellent.

Twenty-four Pictures of this much-admired master, small in size, but of admirable execution.

Two of the above represent satirical and ludicrous allegories, on the subject of the arts. Two others exhibit the Temptations of St. Anthony. The rest are Landscapes, with figures and cattle.

Twenty small compositions, of various subjects.

The Interior of a Guard-Room, with a great variety of armour and military implements, banners, &c.

A Picture-Gallery, in which the artist has introduced his own portrait, seated in a chair, surveying the various pictures, busts, and statues which surround him. Cumberland mentions this picture as being one of the most admirable of the painter's works.

Two Alchymists. Very fine.

Two small pictures. Companions.

A large and most capital Landscape.

Eight small Sketches; two of them are Landscapes.

Two capital Landscapes.

It is much to be regretted that the above descriptions are so brief and general, that, with a single exception, it is impossible to identify them. The Writer trusts that he will be enabled to remedy this and other imperfections in a general Appendix to this work.

At the palace of Schleisheims, near Munich, are about one hundred pictures by Teniers, most of which are of an inferior class; but among them is one remarkable not only for the multitude of figures it contains, but also for its brown and heavy tone of colour. It represents a Fair, with an assemblage of eleven hundred and thirty-eight persons, and those nearest the spectator are about twelve inches high.

10 *ft.* by 13 *ft.* 6 *in.*—C. *(about.)*

Descamps mentions a series of nineteen pictures, representing the same number of the Martyrs of Gorcum; each figure was surrounded by a garland of flowers, done by another hand. These were painted by Teniers, in compliance with a request of his son, who was a priest in the Recollets, at Malines.

D. Teniers etched a variety of pieces; but, in consequence of having used the same mark as his father, and having also been closely imitated by others, it has become impossible to distinguish, with any degree of certainty, those which are really by his hand. The following are considered to be the best authenticated:—

A Flemish Fête, composed of thirty figures. Marked D. Teniers, Fec. *Abraham Teniers, execudit.*

A Toper, seated, with his pot and pipe.

Two Boors, near a chimney; one of them seated.

A Peasant, seated on a form, tuning a lute.

A Boor seated at a fire, and a second turned to the wall.

A Pilgrim, with a staff and a rosary in his hands.

A Pilgrim, with a staff and a hat in his hand, and a gourd attached to his belt.

A Pilgrim, with a staff in his hand, and a gourd and a rosary attached to his belt.

A Pilgrim, seen in a profile view, wearing a hat.

A Pilgrim, with his hands clasped together.

A Venerable Man, with a long beard, having on a cap and a furred robe, with his hands in a muff. Half-length figure.

A Peasant, seated, playing on the violin; three other peasants are within the room, before the chimney.

A Peasant holding a glass in his hand, and at the same time embracing a woman.

The Interior of a Kitchen, with a variety of utensils, and a dead calf hanging up.

A group of five Boors round a table; two of them are at cards, and two others at a fire in the back-ground.

Peasants shooting at a target.

Temptation of St. Anthony.

Landscape and figures by moonlight.

The Five Senses, represented by single half-length figures.

Several other pieces, which are frequently attributed to Teniers, are supposed to be by Boel and others.

SCHOLARS AND IMITATORS

OF

DAVID TENIERS.

Although the spirited and entertaining pictures by this artist were not at first relished by the public, perhaps from the novelty of their style, yet they ultimately became so much the vogue, that not only his pupils, but also many other painters of the Flemish school, found it most to their advantage, both to copy his works, and imitate his manner. In the performance of this, and in order more effectually to deceive, they made no scruple to add to such copies, or imitations, his monogram, or even the name at full. These *fac-similes* are rendered more deceptive by their having been painted, either during the life of Teniers or soon after his decease; and the signatures being, in numerous instances, coeval with the performance, give greater effect to the delusion.

Michael Apshoven. The productions of this painter, consisting chiefly of the interiors of chemists' and doctors' shops, are unquestionably the nearest of any in their approach to similar subjects by Teniers. He was a disciple of that artist, and became a successful adept in imitating all his peculiarities, so that, of the numerous pictures by his pencil, very few remain to show the inquiring amateur the relative merits of the scholar and the master. Apshoven died about the year 1660.

David Ryckaert—a native of Antwerp, was born in 1615. Being the son of a painter, he acquired, at an early age, a knowledge of the principles of the art from his father, after which, it is supposed that he studied under Teniers: this conjecture probably owes its origin, rather to the striking affinity of many of his pictures to those by that eminent master, than to any positive information. It is equally uncertain how long he pursued his profession as an imitator; for a large portion of his

works show that he possessed sufficient genius to form a style of his own, which is readily recognised.

Mathew Van Helmont. The approximation of this artist's pictures to those of Teniers, is an almost convincing proof that he was a disciple of that master; that he was a close and successful imitator of his style is clearly evinced by the great rarity of pictures bearing his own signature, that mark of identification having long since given place to the more popular and profitable one of D. Teniers. The subjects which best accorded with the taste of Van Helmont usually represent boors regaling at public-house doors, or villagers merry-making; these, however, have neither the smart penciling of Teniers, nor the same admirable transparency of colouring. He was born at Brussels, in 1653, and died in 1719.

De Hondt. That the name of this clever painter has not yet appeared in any biography, can only be accounted for by supposing, that, having studied under Teniers, he either continued to be his assistant, or was a copyist and imitator of his works, and was contented with the advantages he derived from their sale, rather than be at the pains to create a reputation for himself. The Writer has seen two pictures bearing the signature of this master, representing a "Village Feast," and a "Merry-making;" they were painted with much of the spirit and feeling of Teniers.

Abraham Teniers. He was a brother of David, and is believed to have been his pupil also. His works bear evidence that his intentions were to imitate the style and manner of David; and as his choice of subjects was precisely the same, there can be little doubt but his pictures, on many occasions, have passed under the name of his brother, although they are greatly inferior, in every respect, to those of that eminent artist. He was born at Antwerp in 1619, and died in 1691.

Arnold Van Maas. The name of this painter is inscribed among the pupils of Teniers, and his biographers commend his abilities for the close imitation of the style of his instructor, in the representations of village weddings, and the amusements of

the peasantry of Flanders. The promise he gave of future excellence was disappointed by an untimely death, immediately after his return from his travels in France and Italy.

Vincenzio Malo—has the reputation of having studied successively in the schools of Teniers and Rubens; his taste and genius led him to follow the style of the former, in which he blended, at the same time, the rich tints of colouring peculiar to the latter. He is said to have spent much of his time in Italy, where his works were greatly admired. Judging of his merits as an artist, from the very limited number which have come under the eye of the Writer, it may safely be asserted that he was greatly inferior, both in spirit and execution, to Teniers; like him, however, he appears to have delighted in the *pasticci*. One of his best works, representing Susannah and the Elders (the figures of the size of life), was a successful imitation of Paul Veronese.

Francis Duchatel—(a name seldom heard in the commerce of pictures), was born at Brussels, in 1625. His genius recommended him as a pupil to Teniers, and his succeeding good conduct, together with his amiable manners and sprightly disposition, acquired for him the treatment of a son, rather than of a scholar. He was the constant companion of his friendly instructor, when out for the purpose of sketching from nature; and being thus continually under so excellent a guide, he became a distinguished proficient in the system peculiar to the school. Still desirous of improvement, he travelled to France, and attached himself to Vander Meulen, who was at that time extensively engaged in painting the military achievements and gorgeous processions of Louis XIV. The subsequent works of Duchatel exhibit a mixed style, in which may be recognised the peculiarities of both his masters. One of his finest pictures, composed of an immense multitude of figures, represents the Marquis de Castel Rodrigo, Governor of the Low Countries, receiving the oaths and homage of the States to Charles II. of Spain, then only five years of age. This picture (now in the Academy at Ghent) is dated 1666. A second picture, by his

hand, was, a few years back, presented by the King of Holland to the academy at Antwerp; and such is its near approach to Teniers, that it is (even there) ascribed to that master. The period of his decease is not correctly known.

Henry Martin Rokes (surnamed Sorgh)—is said to have been indebted to Teniers for his knowledge in the art, and that he continued for some time to imitate, most successfully, the style of his instructor. It is not, however, in the Writer's power to corroborate this statement; but, on the contrary, he feels obliged to acknowledge his ignorance of any picture, by Sorgh, that resembled, even in a moderate degree (other than in subject), the characteristics of his supposed master. His colour and manner of finishing are purely Dutch, not Flemish, and approach nearer in appearance the manner and effect of Ostade, Bega, or Brauwer, than Teniers. He was born in 1621, and died in 1682.

In addition to the preceding list should be noticed an artist, whose works, although neither copies nor imitations from Teniers, yet so nearly approach his style and manner, that they are continually sold under his name—this is David Teniers the elder; he was father and instructor of the artist treated of in this volume, and was born at Antwerp, in 1582; he is believed to have learnt the art under Rubens; having afterwards become acquainted with Adam Elshiemer, at Rome, he adopted a style somewhat resembling that painter's, but which he subsequently changed to one peculiarly his own. His subjects chiefly consist of pastoral scenes, fortune-tellers, peasants regaling, or enjoying their pastimes and recreations. There is, in all his productions, great truth of character, natural effect, and an agreeable tone of colouring; but, notwithstanding all these advantages, his pictures are in every respect much inferior to his son's, having neither the brilliant transparency of colouring, the tasteful and elastic ease of drawing, nor the light and spirited execution so peculiar to the works of the younger David. He died in 1649, aged 67.

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AS ARRANGED IN THE FOLLOWING

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Engraved by Regnier Persyn.

* *Vide* Wood and Bayle.

CLASSIFICATION OF SUBJECTS,

AS ARRANGED IN THE FOLLOWING

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